

MUSICAL AMERICA

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EDITED BY

John C. Freund

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NOTED MUSICIANS PLEDGE AID TO N. Y. CONSERVATORY PLAN

City Chamberlain Berolzheimer Explains that Only Students Passing Satisfactory Examinations Will Be Admitted to Proposed Municipal Music School in Madison Square Garden—Await Action of Mayor's Committee

FURTHER details of the operation of the projected Municipal Conservatory of Music, which it is proposed to establish in Madison Square Garden, are made public in a letter from the originator of the enterprise, City Chamberlain Philip Berolzheimer to MUSICAL AMERICA. Mr. Berolzheimer makes it plain that the city of New York "is not trying to take away the livelihood of any accredited musician," but, on the contrary, that the proposed city institution would be of immense help to every accredited teacher. It is also disclosed that distinguished musicians have volunteered to examine students as candidates for the proposed Municipal Conservatory. Mr. Berolzheimer's communication to MUSICAL AMERICA follows:

"To the Editor of MUSICAL AMERICA:

"I am receiving a great many letters and telegrams from people interested in the Conservatory of Music which is to be established on the highest standard in the city of New York in connection with a war memorial on the site of Madison Square Garden, provided that my proposition, which has been indorsed by his honor, the Mayor of the city of New York, is favorably acted upon by the Mayor's committee at the meeting on July 22.

"I desire to say through you to the music teachers and artists of America that the establishment of such an institution, if it occurs during my term of office, will be of great benefit to every music teacher and artist, rich or poor.

"I would, however, propose a clause that students cannot obtain the benefit of a musical education in the Conservatory of Music unless they have already had a previous musical education and are making the application on the recommendation of a music teacher.

"Admission will probably be subject to a tuition fee for those who can afford to pay and be subject to a favorable examination by such a man as Dr. William C. Carl, director of the Guilman Organ School; Prof. Samuel Baldwin, College of the City of New York; Harold Bauer, the master pianist; Mischa Elman, the celebrated violinist, or other prominent musicians, who have already offered their services.

"I am writing you this in order to prevent a misunderstanding on the part of those who I fear think that the city of New York is trying to take away the livelihood of any accredited teacher or musician.

"PHILIP BEROLZHEIMER.

"New York, June 14, 1920."

A Noble Project, Says Dr. Carl

To the Editor of MUSICAL AMERICA:

How could a memorial of the great war more fittingly honor our American heroes who gave their lives so nobly for the peace of the world than in the establishment of an institution which would hold



Photo by Alfred Cheney Johnston

FRIEDA HEMPEL AS "ANNETTA" IN "CRISPINO"

After a Year's Absence from the Operatic Stage, This Charming Soprano, as a Member of the Chicago Opera Association, Will Again Be Heard in the Roles She Has Made Intimately Her Own. (See Page 5)

forth high and lofty ideals, and with an atmosphere of music, breathe harmony to the world? The men who fought so bravely, many of whom have returned to take up the ordinary pursuits of life, together with the thousands of young men and women now seeking a profession, should have the opportunity of study and to develop their talents under the most favorable conditions.

A Conservatory of Music, where all branches of the art would be taught, where the best teachers available would be secured, where all would be on a broad and comprehensive basis, with every necessary appointment arranged for, this would give an impetus for study and further the cause of music in a way otherwise impossible, and bring it easily within grasp of the people. A large concert hall to contain a mammoth organ together with a smaller hall for chamber concerts and recitals, should be in-

cluded in the scheme. The project is a noble one. It will be far-reaching and meet the approval of every music-loving citizen.

I cannot see how any of the other proposed memorials would approach it. America has always been classed as a commercial country. Our people love the best in music. Therefore, it is fitting that something should be provided along educational lines that will surpass all previous efforts and be of value for years to come. Other memorials could be chosen to either delight the eye or serve ordinary interests. A memorial, however, should be of a different character, something that will benefit the largest number and be an uplift above the cares of the world and every-day life, and at the same time provide an opportunity to progress in the arts as never before. America would then easily take her place as the greatest musical country in the world.

All honor to Chamberlain Berolzheimer in bringing forward this noble project. It will perpetuate his memory and the work of the Mayor for all time to come. May it speedily be accomplished.

WILLIAM C. CARL

NEW YORK, June 20, 1920

Harry Benjamin Jepson of Yale Wins De Lamarter Prize

CHICAGO, June 20.—Eric DeLamarter announces that the prize of \$100 for the best organ sonata written by an American composer submitted in the contest held in the fall of 1919, has been awarded to Harry Benjamin Jepson of Yale University. The decision of the judges, including Mr. DeLamarter, Clarence Dickenson of New York and Frederick Stock, was unanimous. All manuscripts will be returned.

Will Bring Back Famous Roman Choirs to Record Their Art for Phonograph

James Slevin, Who Played Important Part in Chorus's Last Visit, Sails for Rome—Brunswick Company Will Undertake to Perpetuate Singing of Vatican Choristers—To Tour U. S. Again

JAMES SLEVIN, impresario, who was signally honored by Pope Benedict XV for his activities in fostering classic liturgical music, and who was responsible for the American visit last year of the choirs from the Vatican and the Roman Basilicas, sailed Saturday, June 19, on the *Patria*, to proceed to Rome to bring back the venerable and distinguished singing organization again, through an arrangement made by him with the Brunswick-Balke-Collander Company. The latter will undertake to perpetuate the ritualistic singing of the Papal organization for phonograph usage for world-wide distribution, if a chorus of such magnitude can successfully be recorded—a problem that has never hitherto been successfully solved. Coincidentally, announcement was made that the Vatican soloists and choirs will again tour America through an arrangement reached between Mr. Slevin and the Brunswick-Balke-Collander Company with the International Concert Bureau, primarily to visit the cities in which scheduled concerts were cancelled last year through the recall of the choirs to participate in holiday rituals.

P. L. Deutsch of Chicago, director, and William A. Brophy, general manager of the Brunswick Recording Laboratories, who successfully negotiated the undertaking, were at the pier to see Mr. Slevin sail. There was also a sprinkling of concert managers, all anxious to escape being overlooked when the detailed arrangements for the American visitation are perfected in Rome.



James Slevin, Impresario, Who Sailed for Rome on June 19

"The wonderful opportunities for development of popular interest in classic liturgical music constitutes the primary reason why the Vatican has again consented to permitting the choirs temporarily to leave the Eternal City," said Mr. Slevin. "To afford the greatest possible opportunity to stimulate that interest universally, it is felt that the talking machine offers opportunities unequalled in any other direction, and it was particularly gratifying to Rome that this great enterprise is to be undertaken by an American concern. It is conceded that to attempt to record the voices of so large a personnel is an innovation without precedent. At the same time, confidence in Yankee ingenuity prevailed.

"As relates to the concert tour incidental to this undertaking, it will be remembered that last year's visit of the choir was cut short by the recall of the singers to Rome to conduct the ritual of

important holidays, with the result that many communities that were eager to hear the Vatican singers and which had made arrangements to that end were deprived of the privilege. There is a disposition in Rome to consider the disappointment of those centers and to go to great lengths to permit of the fulfillment of deferred engagements in order that the Papal choristers may be heard in person. My visit will be largely in the interests of that aim—to crystallize the generous sentiment that prompts the Roman Basilicas to contemplate the absence of their most cherished ritualistic feature in order that these neglected American communities may not be longer slighted. I have reason to hope that arrangements can be reached to embrace every city so situated."

Maud Powell's Memory Honored in Portland

A friend of MUSICAL AMERICA's writes from Portland, Ore.:

"Lovely pictures of Maud Powell were draped with the American flag on Decoration Day in the various music houses about the city."

6 WEEKS OF CHICAGO OPERA IN NEW YORK

No Boston Stay, but Texas and California Seasons Planned
by Western Forces

CHICAGO, June 20.—Glenn W. Swayze, assistant manager of the Auditorium Theater, volunteered the following information regarding the activities of the Chicago Opera Association. The New York season will begin Jan. 22, 1921, and will be prolonged the coming year to six weeks, and there will be no stop made in Boston. After the New York engagement closes the company will give performances in Buffalo, N. Y., Pittsburgh, Pa., Cleveland and Cincinnati, Ohio, and will then go to the Southwest, where several dates will be filled in Texas.

Thence a two weeks' stay at Los Angeles and another of the same length at San Francisco will comprise the entire tour, which will last either seven or eight weeks. The season will close May 7 or May 14 next, according to the bookings being made by Clark A. Shaw, the representative of the Chicago Opera Association, who is now in Los Angeles making the arrangements for the California cities. M. R.

JUDGE WILLS \$15,000 TO CHICAGO SETTLEMENT

Judge M. W. Pinckney Bequeaths Sum to be Devoted to Fellowship in the Abraham Lincoln Center

CHICAGO, June 20.—In the will of the late Judge Merritt W. Pinckney of Chicago a bequest of \$15,000 was made to the Abraham Lincoln Center, for the purpose of founding a musical fellowship.

Lincoln Center is one of the oldest of the community centers of the city and maintains a lecture course and a fine library and many musical concerts, and recitals are held in its various assembly halls during the year.

An amateur orchestra has also been organized there, made up of members of the center. M. R.

MUSICIANS MAY STRIKE

Unless Settlement Reached in Next Few Days Walkout Certain July 1

Unless the next few days brings a settlement between the union and theater managers, July 1 will see a general strike of all musicians in New York, according to an authentic statement from the officers of the Musicians' Union.

Despite a series of meetings and negotiations between managers and musicians, matters have apparently reached a deadlock this week, and as contracts for the year end June 30, it is doubted that settlement will be made before that time.

As matters at present stand, the managers have offered the musicians an increase of 32½ per cent over last year, but as the musicians are standing firm for a 50 per cent increase, no settlement has as yet been possible.

JUILLIARD TRUSTEES APPOINT SECRETARY

Dr. Eugene A. Noble of Schenectady Named by Heads of Musical Foundation

The trustees of the Juilliard Musical Foundation this week appointed Eugene Allen Noble of Schenectady, N. Y., as the secretary.

Dr. Noble was born in Brooklyn, N. Y., in 1868, and has spent most of his life in educational work. He is a graduate of Wesleyan University, Middletown, Conn., an honorary alumnus of Hamilton College and the University of Pittsburgh with the degree of LL.D., and of Dickinson College with the degree of L.H.D. He has been president of the Woman's College of Baltimore, now Goucher College, and of Dickinson College. From boyhood he has been interested in the study and practice of music. He is a member of the Phi Beta Kappa fraternity, the Alpha Delta Phi Club, the Mohawk Golf Club, and various educational societies.

The Juilliard Musical Foundation has been established under the will of the late Augustus D. Juilliard to foster musical education in America. It will aid worthy students in securing exceptional musical training, and will co-operate with schools of music, and other agencies in promoting a more general appreciation of music. Its trustees are Frederick A. Juilliard, George W. Davison, Charles H. Sabin, William Jarvie, and Charles A. Peabody. The office will be located in New York City.

BUY STEINWAY BUILDING FOR CHICAGO COLLEGE

Institution Secures \$1,050,000 Property as New Home—4200 Students Enrolled

CHICAGO, June 21.—The Chicago Musical College announces that it has bought the Steinway Hall Building for its new home. The eleven stories of the building will be devoted entirely to music. Such space as will not be used by the Musical College will be rented to private persons for music studios.

The main floor, basement and sub-basement will be taken over by G. Schirmer, Inc., of New York, as a Chicago branch.

The Chicago Musical College has felt cramped in its present quarters on Michigan Boulevard, and has been seeking a new home for some time. More than 4200 students are now enrolled for the study of all branches of music and dramatic art.

The building contains a theater and music hall seating 800. There is also a smaller recital theater seating 200, which may be used for smaller musicales or rehearsals. The building is fireproof, and the rooms are soundproof. It has its own electric lighting and heating plant. The college will install two organs.

The Steinway Hall Building and site is valued at \$1,050,000. It is situated within 200 feet of Michigan Boulevard, one of the most beautiful thoroughfares of the world, and is easily reached by elevated and surface lines and the Illinois Central. It is also free from the noise and dust of the streets within the "loop." It is situated on Van Buren Street between Wabash Avenue and Michigan Boulevard and is thus in the heart of the music studio district.

M. A. Mc.

Atwell Becomes General Publicity Director of Chicago Opera Association

Ben H. Atwell, one of the most prominent publicity men of New York, most recently head of the press department of the Capitol Theater, has been appointed General Publicity Director of the Chicago Opera Association and manager of the New York office of that enterprise. Mr. Atwell was at one time associated with Max Rabinoff, director of the American tours of Mme. Pavlova, and was responsible for the bringing to this country of Cantor Sirota. John Brown was Eastern representative of the Chicago Opera Association until several months ago.

Rosa Raisa Arrives in Italy

Jules Daiber, manager of Rosa Raisa and Giacomo Rimini, this week received a cablegram announcing the safe arrival of these artists in Italy. Miss Raisa will spend the next two months in Capri and will return to America toward the end of September to begin her concert tour.

England, Not Continent, Fertile Concert Field, Says A. F. Adams

American Artists Enthusiastically Received in London, Says Head of Wolfsohn Bureau—France and Other Continental Countries Offer Little Recompense to Recital Artists—Hofmann to Tour British Isles Next Fall

A. F. ADAMS, proprietor of the Wolfsohn Musical Bureau, accompanied by Mrs. Adams, returned on the *Baltic* of the White Star Line last week from Europe, where he went for the purpose of attending some of the first performances of artists under the Wolfsohn management, who have been appearing in London in recital. Mr. Adams sailed from New York April 17, preceding a number of prominent Wolfsohn artists. During his stay in London he had an opportunity to give his personal attention to many important details connected with the operation of the Wolfsohn branch there.

To a MUSICAL AMERICA representative who met Mr. Adams at the pier he said: "Our artists were not only well but enthusiastically received by the English audiences. One could not help but be impressed by the attitude of these audiences as well as that of the critics toward these American artists who were appearing in London for the first time. In every instance the reviewers were emphatic in their statements that these artists will be just as well received if they elect to return, and the critics extended a most cordial invitation for them to do so. It is needless for me to say that this invitation will be accepted and all of the artists who were there this season under our management will return next season.

"Mr. Werrenrath made nothing short of a colossal success at his first recital and I have just received a cablegram from our representative stating that his second recital, June 17, was even more noteworthy as regards the reception accorded him by the public and press.

"Mr. Heifetz made what was probably the most sensational appearance in the

musical history of London. The enthusiasm of the audience was undoubtedly unprecedented. It was surprising to me that a London audience would unbend to such a degree. Shouts of "Bravo" punctuated the applause time and again. At his second recital the house was sold out with 400 persons seated on the stage. The third recital was a repetition of the second in point of attendance and enthusiasm.

Lambert Murphy, who followed Mr. Werrenrath's recital, scored a most gratifying success. It was evident that he has made a strong and lasting position for himself with London audiences.

"We will book an extended tour of Josef Hofmann in the British Isles next fall. There is already a tremendous amount of interest manifested in Hofmann's coming to London and this will be his first appearance there for fourteen or fifteen years. He will not return to the United States until after Jan. 1 next."

Asked about concert business on the Continent, Mr. Adams replied: "We feel that there is comparatively little money in the concert business in France or other Continental countries, at the present time, at least, and although we shall probably do some booking there, it will be limited to a degree. We have had a great number of applications from European artists who desire to come to this country.

"Sophie Braslau, Heifetz, Werrenrath, Murphy and Miss Scheib, also the Damosch forces, will return on the *Olympic* sailing from Liverpool, June 25, and Miss Garrison and her husband, Mr. Siemmon, will remain on the other side until September, making a pleasure tour through Switzerland and some other Continental countries. Miss Garrison had not appeared in London when I left."

D. L. L.

Candidate Warren G. Harding, Once a Village Bandsman, Tells "Musical America" He Wants Federal Aid For Music

"I Am in Favor of Placing the Government Squarely Behind the Nation-Wide Effort to Bring Music Into Its Own," Declares Republican Presidential Nominee—Favors National Conservatory with Branches Throughout Country and Wants Scope of Musical Instruction Widely Expanded in Public Schools—How the Senator Began His Career As a Musician in Marion, Ohio

By ALFRED T. MARKS

WASHINGTON, D. C., June 16.—Senator Warren G. Harding, the Republican nominee for the presidency, would probably have become a politician even if he had not performed on that alto horn in the Marion, Ohio, Silver Cornet Band—but that's what really put him in politics. The Senator says so himself.

Senator Harding, musician and lover of music, is a big and impressive personality—a man of genial presence and magnetic manner. If one word were to be used in describing him, that word would be "force." He is approachable and thoroughly democratic; direct, deliberate and incisive in speech, never hesitating for a word and using the right word always, whether in heated debate on the floor of the Senate or as the subjective end of an interview with a fellow newspaperman.

These are the impressions absorbed by the MUSICAL AMERICA representative as he talked with Senator Harding in his office on the first floor of the big Senate office building in Washington.

Few men in public life to-day are as well informed in a musical way as is Senator Harding. It is a far cry from playing the alto horn in the village band to listening to grand opera in Rome, Paris and Berlin, but Senator Harding's love for music which manifested itself in the first has not ended in the last.

Senator Harding is fond of opera and good music, and is a patron and devotee of musical enterprises and activities in both his home city of Marion and in the national capital, and it may be said in passing that he knows good music when he hears it.

Favors National Conservatories

Nor is Senator Harding's interest in music entirely confined to the enjoyment he derives in listening to it. He is in favor of what may be termed the "nationalizing" of music, to be brought about by the establishment by the government of a National Conservatory of Music, and such branches as may be found necessary to provide the opportunity for a musical education in those sections of the country more or less remote from the central institution.

"Whether this government-instituted and government-supervised enterprise will be best carried on through the enactment of the Fletcher Bill or some other measure," said Senator Harding, "I am not prepared at this moment to say. But I am in favor of placing the government squarely behind the nation-wide effort to bring music into its own and to establish a definite and permanent place for it in our national activities."

"How this can best be done so that the object desired can be achieved in the large way in which we must do this is but a matter of detail, and I do not hesitate to say is to a considerable extent in the hands of the musical people of the country themselves."

Favors School Music

"I have always favored the teaching of music, both vocal and instrumental, in our schools, and I shall ever feel that these studies should have an important and essential place in the educational curriculum of our institutions of learning from the lowest to the highest."

"I do not feel free to say that our present Bureau of Education should be broadened in scope and expanded into a department of education, to embrace music teaching and supervision, with a Cabinet official at its head. As a matter of fact, I have not given the subject sufficient consideration to have reached an opinion. I see no insurmountable obstacle in the way of such expansion, how-

ever, and can appreciate the advantages it would have over the present plan.

"Generally speaking, I am with the musical people and I am for them; I know music in an unpretentious way and I love it; we cannot have too much music; we need it—the world needs it—probably more than ever before, and I am the friend of every effort to give it its rightful place in our national life."

Senator Harding says that many persons in his home town remember the days when he marched with the village band, at seventeen years of age, proudly tooting on the alto horn, and earning the first few dollars which started the way to the Harding fortune of to-day. It's a joke now, he says, but it was far from a joke then. He considered it serious business, and the people of the town thought it was even worse than that. In fact, young Harding made an earnest endeavor to become a great musician right there. His alto horn could be heard long after 10 p. m., when the villagers wanted to go to sleep, and it would be the town alarm clock in the morning. He "blew awful hard," the old folks say, and it is said that the leader of the aggregation called him aside one day and asked him if he could not "tone it down" some, as the persecutor of the bass drum had complained that he could not be heard at all.

The first political meeting Harding attended was as a member of the band, and from that moment he was "in politics." His natural bent is politics—but he got his introduction via the band route.

In the Harding home at Wyoming Avenue, in the northwest suburbs of the national capital, there is one of the handsomest appointed music rooms to be found in any Washington home.

Mrs. Harding, herself a musician and a graduate of the Cincinnati Conserva-

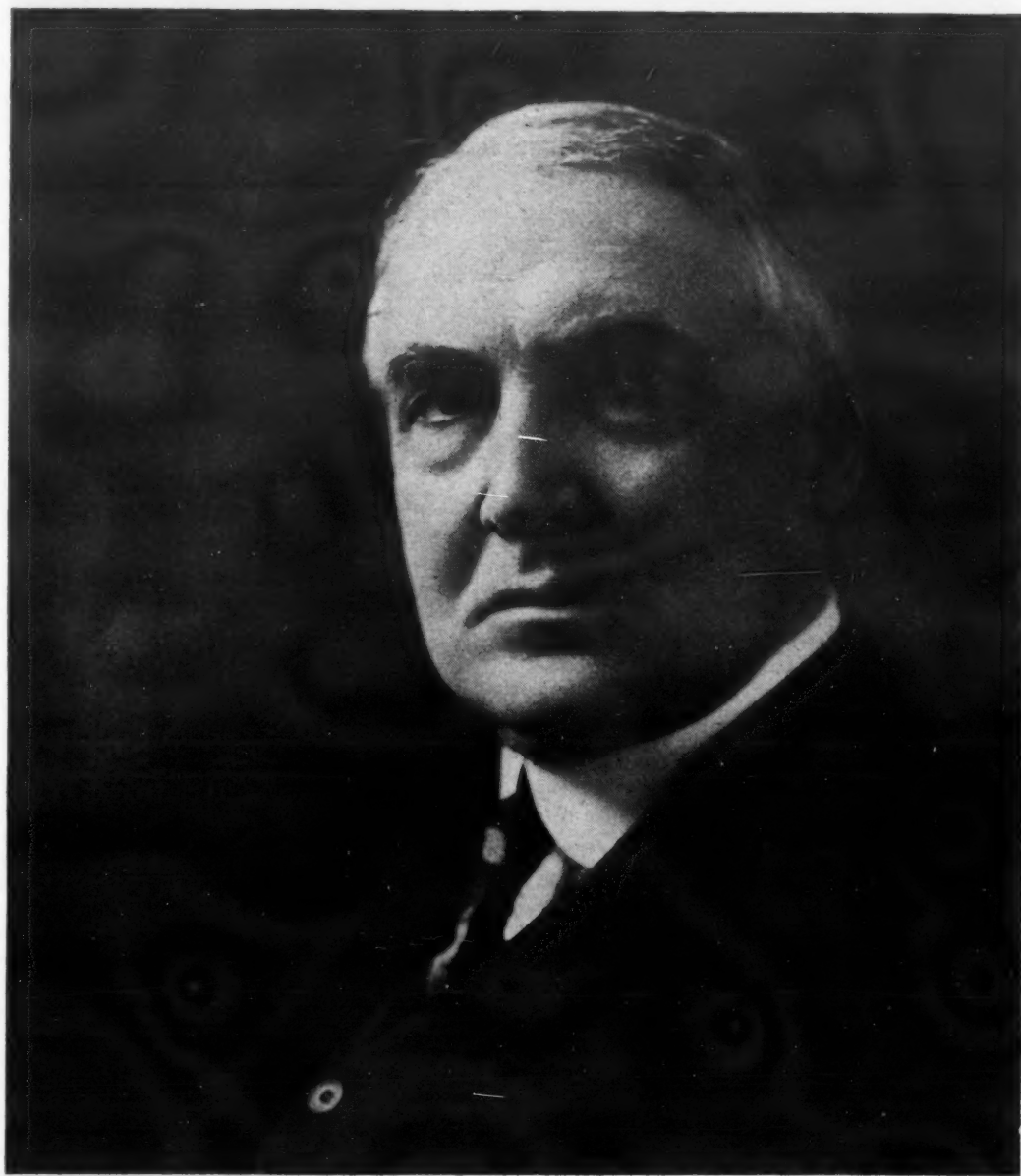


Photo by David B. Edmonston

Senator Warren G. Harding, Republican Candidate for the Presidency, Who Began His Professional Career Playing the Alto Horn in a Marion, Ohio, Band

tory of Music, put in seven hours a day for over three years, just prior to her marriage, in practicing on the piano. She is as fond of music as is Senator Harding.

Upon the return of Senator Harding from the Chicago convention he found

awaiting him in Washington a telegram from his long-time friend, John Philip Sousa, the well-known band leader, which read:

"Bless your musical soul! May God's harmonies be with you forever."

GREAT MAHLER FEST STIRS ALL HOLLAND

Tremendous Enthusiasm Marks Big Celebration—Homage to Willem Mengelberg

AMSTERDAM, Holland, June 5.—The Mahler Festival, on the occasion of the twenty-fifth jubilee as conductor of the Concertgebouw-orchestra of Amsterdam of Willem Mengelberg, was a great success. Such enthusiasm has never before been heard in a Dutch concert-hall, and on the last evening it seemed as if the applause would never end. Mengelberg was given many presents and the document of the foundation of a Mengelberg-fund that already possesses more than 100,000 guilders. In Amsterdam and Utrecht streets were named for Mengelberg; commemorative medals have been struck; he became honorable conductor of the Frankfurter Museums Gesellschaft, etc. Concerning the Mengelberg-album we shall say a word at the end of this letter.

The nine concerts under the imaginative conductorship of Mengelberg were of the greatest artistic value. He, the greatest friend of Mahler, knows these works as no one. This music-festival stands alone; it was unique, and thrilling; a musical milestone.

The soloists were: Elise Menagé Challa, Gertrude Foerstel, A. Noorderwied Reddingius, Charles Cahier, Ilona Durigo, Sigrid Onegin, Meta Reidel, Jacques Urlus, Jos. Groenen and Thom Denys. They all deserve praise for their assistance, particularly Gertrude Foerstel, Charles Cahier, Ilona Durigo, Urlus and Denys.

About the Mengelberg album, a work of nearly 300 pages, edited by Martinus Nyhoff at The Hague. It is very finely

conceived and executed and contains many copies of original pictures, given to the master, by several great painters. This album contains articles in the Dutch, German, English, French and Italian languages. Paul Cronheim composed the album.

Long to be remembered are the yearly recurring performances of Bach's "St. Matthew Passion" at Amsterdam, The Hague, Rotterdam, Groningen, and other parts of the kingdom. The conductors are Willem Mengelberg (of this city) and Johan Schoonderbeek (The Hague). The soloists every year are Mme. Noorderwied-Reddingius, soprano, and Thom Denys, bass-baritone. The latter has sung the part of Christ over seventy times in all the countries of Europe. Next year he expects to visit America and will make a tour of the states.

At present Schoonderbeek is very, but not critically, ill. On this account the early summer performance in the great old church of Naarden cannot be given this year.

The music season in the towns is closed. However, not in Scheveningen. Georg Schaevoigt, the well-known conductor of Stockholm, gives his concerts with the Residentie-Orchestra in the "Kurzaal" there. As soloists these artists have been already engaged Jacques Thibaud, Alfred Cortot, Ilona Durigo.

Destinn Files Complaint in Suit Over Her Pearl Necklace

In a suit begun in January, Ema Destinn filed a complaint in the Supreme Court on June 14, against Edward Berger, a New York dealer, who, she alleges, sold her a pearl necklace for \$27,000, representing the gems to be Oriental pearls. Mme. Destinn states that she subsequently found out that the pearls were the fresh-water variety with a value of about \$5,000. Berger's attorney claims that there was never any misrepresentation concerning the pearls and

that they were sold as fresh water pearls.

Panic in Carnegie Hall Studios When Fire Routs Tenants

A short circuit of electric wires in the storeroom of the restaurant on the ground floor of Carnegie Hall at 10 o'clock on the evening of June 20, caused a cloud of smoke to ascend to the upper floors, filling the main concert hall, the lecture hall and a number of the studios. The actual fire, which is said not to have been serious, was quickly extinguished by the fire department, but several persons were overcome by smoke and numerous residents of the studios thrown into a panic. The damage was slight.

Moiseiwitsch Makes Sensational Success in Sydney, Australia

SYDNEY, AUSTRALIA, May 16.—Benno Moiseiwitsch, Russian pianist, made his debut at the Town Hall here yesterday. He is said to have created the record in receipts for a first piano recital in Australia, with the sole exception of Paderewski, and to have been received with wonderful enthusiasm. His success was so great that seven additional recitals have been arranged to take place in Sydney alone during this month.

Thuman Leaves "Enquirer" to Become Head of Cincinnati College of Music

It was learned by MUSICAL AMERICA this week on excellent authority that J. Herman Thuman, music critic of the Cincinnati Enquirer, had resigned his newspaper post to become business manager of the Cincinnati College of Music. A few weeks ago, MUSICAL AMERICA published a story to the effect that A. J. Ganfort for many years manager of the Cincinnati College of Music had resigned and that many changes in the faculty were imminent. Mr. Thuman is business manager of the Cincinnati Festival Association.

RICH PHILADELPHIA MEN COMBINE, WILL PRESERVE 'ACADEMY'

"Academy of Music Corporation" Formed by Thirty-Four Prominent Citizens—Latter Underwrite Finances of Enterprise—Would Keep Historic House as Center of Art and Culture—Divulge Purchasers of Metropolitan Opera House—Another Great Auditorium to Be Available When Renovations Are Complete

PHILADELPHIA, June 19.—"The Academy of Music Corporation," which was organized to preserve the old house as the center of art and culture in the community, and to provide a domicile for the Philadelphia Orchestra and the performances here of the New York Metropolitan Opera Company, to-day announced the personnel of the civic-minded citizens who associated themselves with Edward Bok and Charlton Yarnall as underwriters of the finances of the enterprise. Mr. Bok gave out the names, which make a highly representative aggregation of financiers, business men, theatrical interests, professional men, etc., many of them directors of the Philadelphia Orchestra Association, or members of the Philadelphia Grand Opera Committee. They are as follows:

Alexander Van Rensselaer, Thomas De Witt Cuyler, Charlton Yarnall, Samuel S. Fels, W. Hinkle Smith, Cyrus H. K. Curtis, William Jay Turner, Eldridge R. Johnson, Edward W. Bok, Robert K. Cassatt, George W. C. Drexel, Henry P. McKean, Caleb F. Fox, Robert L. Montgomery, John F. Braun, Thomas McKean, Clement B. Newbold, Horatio G. Lloyd, James Crosby Brown, Harry T. Jordan, George H. Frazier, J. Franklin McFadden, Charles C. Harrison, Thomas Willing Balch, George H. McFadden, Frank C. Roberts, J. Bertram Lippincott, George McFadden, Theodore W. Cramp.

Arthur E. Newbold, of Drexel & Co., the Philadelphia branch of J. P. Morgan & Co., who died earlier in the week, was one of the incorporators. Instead of the twenty-five guarantors originally desired thirty-four men were eager to help in the undertaking, Mr. Bok stated. He added: "It has been nothing short of wonderful. If one takes into consideration how 'tight' money is, how so many of the 'drives' are failing, and how people are handicapped by the high living costs, it will be clear that the willingness of these men to assume this additional burden showed them to be citizens in the best sense of the word."

A charter has already been applied for at Harrisburg by William Jay Turner, the counsel of the new organization. It will have a capital stock of \$250,000, which will be prorated among the thirty-four incorporators. A board of officers and directors, according to Mr. Bok, will be elected in the early summer in order to expedite matters so that everything will be ready in September for the season of the Philadelphia Orchestra and the opera season, both of which will be opened in October. In the charter application on file at the offices of the secretary of the commonwealth, Albert A. Jackson, vice-president of the Girard Trust Company, the biggest institution of its kind here, and one of the five biggest in the country, is named as treasurer, and George T. Haly, for many years in charge of the Academy of Music ticket office, and an authority on everything that pertains to the Academy, is given as assistant treasurer.

Alfred Hoegerle, the resident manager of the Metropolitan Opera House of Philadelphia, since Mr. Hammerstein abandoned his local career as an impresario, is announced by Mr. Bok as the new manager of the Academy of Music under the corporation. Mr. Hoegerle will resign his directorship at the Metropolitan, which has passed into other hands, owing to the sale of the house to satisfy a mortgage held by E. T. Stotesbury. Philadelphia music-lovers are con-

gratulating themselves that the management of the historic Academy under the new dispensation will be in the capable hands of such experienced and devoted men as Messrs. Hoegerle and Haly, who are well and widely known for efficiency and courtesy. They will have the proper respect for the traditions of the famous old house, developed over a career of three score years, yet will be progressive in anything that means the comfort, safety or convenience of the patrons.

Purchasers of the Metropolitan

The purchasers of the Metropolitan Opera House at the recent auction sale to satisfy the Stotesbury mortgage are now divulged to have been Fred G. Nixon-Nirdlinger, son of the late Samuel F. Nixon, the Philadelphia member of the Theatrical Syndicate; Jules Mastbaum, president of the Stanley Company of America, which controls dozens of the most important moving picture theaters and neighborhood vaudeville houses in the Philadelphia zone, and Albert Greenfield, realty broker, who was the buyer of record.

This news leaked out through a leasing this week of the house to Lulu Temple, the local branch of the Ancient Arabic Order of the Nobles of the Mystic Shrine. Announcement of the acquisition was made in a formal statement signed by Charles S. Bair, potentate of the Shriners; W. Freeland Kendrick, chairman of the building committee; Mr. Mastbaum and Mr. Nirdlinger. The Nobles of the Mystic Shrine have leased the building for ten years, with the privilege of purchase at the termination of the lease, if desired.

The Metropolitan, the formal statement sets forth, is to be used for the official and social home of the order instead of the great mosque on the Parkway, which was contemplated and on which the building committee was working. No figures symbolizing the finances of the transaction were made public, but the Shriners will leave their present quarters in the fall. The new headquarters will be increased in seating capacity to 6000, 2500 seats being added through a rearrangement of the parquet and grand tier boxes.

This will mean another great auditorium available for concerts, etc., locally, and in seating capacity the largest in the city, now that the old Convention Hall has been demolished. The formal statement says:

"The policy of the former management will be continued and Lu Lu Temple, with the approbation of the Nobility of the Order, is now prepared to accept rentals which will insure to Philadelphia a more beautiful and spacious auditorium and opera house than heretofore, for grand opera, public assemblages, concerts and high-class entertainments."

Asked how this new angle would affect the orchestra and opera seasons at the Academy of Music, Mr. Bok replied: "There will be no changes in the arrangements for the use of the Academy of Music. We have an agreement with the Metropolitan Opera Company of New York for one year, during which sixteen weekly performances will be given, and our agreement with the Philadelphia Orchestra is for five years. I know nothing about the possible plans for the Metropolitan under the new leases, but they cannot affect the plans already announced for the Academy of Music." W. R. M.

HOFFMAN IN RECITAL

Franko and Moore Assist Baritone in Annual New York Program

Frederic Hoffman, baritone, gave his annual recital at the Waldorf-Astoria, New York, on the evening of Friday, June 11, assisted by Nahan Franko, violinist, and Francis Moore, pianist. Mr. Hoffman, who has sung and studied abroad in Paris and Berlin, sang songs of Widor and Franck with artistic resource, and scored in a German group, including von Fielitz's "Heimliche Grösse," Franz's "Für Musik" and Bohm's "Was i' hab." Later he also won favor in songs by Hawley and Tosti and was applauded at the conclusion of his program. Owing to the oppressive heat the artist did not add extras to his list. A feature was his singing to his own accompaniment on the lute of a Berceuse by Clewing, which he presented charmingly.

Mr. Franko's playing of several solos was greatly enjoyed, as was Mr. Moore's interpretation of Liszt and Chopin pieces. In addition Mr. Moore played Mr. Hoffman's accompaniments in his finished style and Mr. Franko contributed the lovely obbligato to the Franck "Panis Angelicus."

SEE MUSIC AS A GREAT FORCE IN INDUSTRIAL CRISIS

Musicians at Des Moines Conference of General Federation of Women's Clubs Applaud Chicago Business Factor When He Declares Music Is "Organizing Influence" in Present World Situation—Stimulating Addresses by Mme. Frances E. Clark, President Seiberling, Mrs. Marx Oberndorfer, and Hollis E. Davenney—Music as an Educational, National and Industrial Force, the Basis of Addresses

DES MOINES, IOWA, June 19.—The music conference of the General Federation of Women's Clubs was held Friday afternoon, June 18, in the ballroom of Hotel Fort Des Moines. The seating capacity was taxed to the limit, scores of local music lovers being unable to gain admission. The meeting was presided over by Mrs. Frederick W. Abbott of Philadelphia, chairman of music for the General Federation. With the assistance of Elizabeth Hood Latta (also of Philadelphia) as leading voice, Mrs. Abbott opened the session with an exposition of community singing which might well be considered a remarkable demonstration of the cause in an assembly composed entirely of women. With the accompaniment of piano and violin, aided by Miss Latta's beautiful voice, Mrs. Abbott had the several hundred women singing "Fiddle and I" and "Dixie" in a striking manner.

"Music in Education" was the subject presented by Mrs. Frances Elliott Clark, now head of the educational department for the Victor Talking Machine Company. Mrs. Clark made a strong plea for the early co-operation of the club women in carrying the musical extension work into the smaller towns and even to the rural schools. Her forceful handling of the subject won most favorable comment on every side. As illustrations of the songs, both old and new, which she would have sung in preference to the trashy songs of the day, Mrs. Clark introduced Geoffrey O'Hara, the well-known song writer, who sang as an illustration of the folk-song literature, "Billy Boy"; also Hollis Edison Davenney, who sang as an illustration of the art-song, MacDowell's "Long Ago." Mr. O'Hara later sang his newest composition, "The Living God," to illustrate Mrs. Clark's references to the songs of to-day. This was the premier offering of this song before any group of persons, according to Mr. O'Hara's announcement, and the success attending it was so great that the conference demanded to have it sung before the General Federation at the large Sunday afternoon program at the Coliseum.

Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, spoke very interestingly on "Making America a Musical Nation." Her treatment of the subject was indeed praiseworthy—the keynote being to "give better music in exchange for that which is brought us by the immigrant."

"Americanization Through Music" was discussed by Mrs. Marx Oberndorfer, with piano illustrations by Marx Oberndorfer and songs by Mme. Aalrud Tillisch. The piano numbers played were from the Indian music of Arthur Farwell and the piano suite "In the Bottoms," by Nathaniel Dett. Mme. Tillisch sang simple songs of America, Russia, Italy, Sweden, and her own Norway. For this occasion the singer was garbed in the native Norwegian costume and her success, particularly in the Norwegian folk-songs, was unmistakable. Mrs. Oberndorfer later addressed the General Federation on the subject presented to the music conference.

"English as a Singing Language" was taken up by Hollis Edison Davenney and his remarks, together with his illustra-

tions, brought forth genuine approbation from the assembly. Mr. Davenney was frequently heard as leading voice during the convention, his rich baritone winning for him enthusiastic commendation.

Music in Industry

The high water mark of the conference proved to be the final paper which was contributed by Frank E. Morton of the American Steel and Wire Company, director of the National Bureau of Music and also of the Music Industries of the Chicago Chamber of Commerce. Mr. Morton chose as his subject "Music in Industry." As a business man in an address before the Federated Women's Clubs, his success could hardly have been greater. The women rose *en masse* to acclaim him and his paper was instantly sought out by the local press as well as by the representatives of the national music press. The great outstanding feature of his address was the recognition of music as the organizing influence in the crisis confronting the world to-day.

"In the home, in the community, in the shop itself it can be utilized to engender constructive thought and action," he said. Mr. Morton's appeal to the women of to-day to recognize their great opportunity, as well as responsibility, in preserving the structure of civilization was a master-stroke.

At the conclusion of the conference an informal reception was held on the mezzanine floor of the hotel for the purpose of acquainting the visiting delegates and the townspeople with the list of musical dignitaries who participated in the conference.

Other artists in attendance were Anna Kramer Blotcky, of Spartanburg, S. C.; Kenneth S. Clark, who was present through the courtesy of Community Service, Inc.; Holmes Cowper, of Drake University Conservatory of Music; Genevieve Wheat-Baal, well-known contralto; Prof. Risser Patty, of the Coe College Conservatory, and a number of scribes for the various professional papers.

Two social functions of considerable prominence during the convention were the luncheons given for the music delegates. The first of these was tendered by the Professional Women's Music League of Des Moines and the second was arranged by Mrs. Abbott as a courtesy to her staff of helpers, to the distinguished visitors and to the local musicians. At the former, Geo. F. Ogden presided as toastmaster, introducing the visiting celebrities who responded with short talks. The league presented each speaker with a small gold lyre attached to a telegram of greetings. At Mrs. Abbott's luncheon, the entire impromptu program was provided by the men who were present as guests. Before these 200 women, the men made speeches, sang songs, led in "community sings" and otherwise responded greatly to the amusement, delight and satisfaction of the ladies.

Fay Foster, announced as one of the visiting guests, was unable to be present. Princess Watahwaso had not arrived in time for the music conference and attendant programs but was looked for a later appearance during the sessions. Distinct pleasure was given by Mrs. Orpha Kendall Holtzman, of Chicago, in her group of songs on the president's evening.

The headquarters for the music department of the Federation were maintained in the piano studios of George Frederick Ogden. G. F. O.

AKRON FORCES GIVE OPERA

Local Association Makes Creditable Début in "Trovatore"

AKRON, OHIO, June 18.—Community opera had its first try out on June 14, when, under the auspices of the newly organized Akron Opera Association, Verdi's "Il Trovatore" was presented at Goodyear Hall with a cast of local artists, a community chorus under the direction of Frank Emerson Fuller and an orchestra under the direction of Francesco DeLeone.

Mrs. Harriet Caine Heepe interpreted the rôle of *Leonora*, Marie Arend that of *Azucena*, Temple Black was heard as *Manrico*, Harold Saurer as *Count Di Luna* and Arthur Eaken as *Ferrando*.

The production was given as a part of the semi-centennial celebration then in progress at Buchtel College and the University of Akron and was repeated the following evening for the public at large. In each instance the reception accorded was most encouraging.

J. V.

CHICAGO ART PATRON RESIGNS ACTIVITIES

James A. Patten Withdraws
From University Board After
Tilt—Hear Viviani

CHICAGO, June 16.—James A. Patten, one of the principal patrons of Northwestern University and a donor to the various departments of the university to the extent of \$1,500,000, as well as a famous Board of Trade operator, resigned as president and member of the Board of Trustees, and withdrew from all his activities at the University last week.

This move on the part of Mr. Patten was rumored about a week ago, but the announcement of the acceptance of his resignation was made last Tuesday after a meeting of the board.

Mr. Patten, after whom the Patten Gymnasium was named, was an important factor in the erection of that structure, and, as the auditorium for the Chicago North Shore Music Festivals, this excellent building became famous throughout the country.

It has been rumored that Mr. Patten was averse to the late move of the University authorities in contemplating the erection of several buildings of the University in the vicinity of Chicago Avenue, Chicago, and his contention is supposed to be that the University is a part of Evanston, and should be kept intact in that suburb of Chicago.

The ostensible reason for Mr. Patten's resignation however, is given that "He is tired of the world, tired of its ceaseless strife and discontent."

He intends never the less, to keep up his philanthropic work, though withdrawing from active affairs, and has retired to some secluded spot not divulged by his family.

He was a member of the board of trustees of the university since 1905, and has given liberally to the University in that time.

Gaetano Viviani, a Chicago baritone, was heard in a concert at Kimball Hall last Sunday afternoon, assisted by Jane Willard, dramatic soprano, and Edna Wheeler-Ballard, harpist. Isaac Van Greve was accompanist.

Mr. Viviani disclosed a pleasant baritone, well cultivated and produced with ease and intelligence. He has operatic tendencies rather than those of the concert recitalist and made his best showing in some operatic airs, among them the Prologue from "Pagliacci" which pleased the audience so much that he had to repeat it.

A slight straying from the pitch in the higher tones, was the most prominent fault.

He sang with good taste and with commendable interpretation, two songs by Eliza Doyle Smith, "Sweet Norah Daly" and "My Days Remember," which pleased the audience. They are well written and show that the composer has a distinctive style for song composition.

Miss Willard and Edna Wheeler-Ballard added variety to the program with several good numbers. N. R.

Frenchman in Trance Plays Difficult Piano Works

PARIS, June 19.—In an exhibition before the International Metaphysical Institute held last week, according to a dispatch to the *Sun* and *New York Herald*, "Louis Aubert, who ordinarily is unable to play the simplest chords on the piano, relapsed into a trance. As musical experts testify, he promptly played the most difficult compositions of Schubert, Chopin, Rubinstein and Bizet with an interpretation leaving nothing to be desired. The savants were further startled when Aubert named the composers, although his education is so limited it is impossible that he has memorized such details." The institute is continuing its experiments, considering that the discovery of Aubert's power will eventually shed an unexpected light on psychical mysteries.

San Francisco Soprano Is Bride

SAN FRANCISCO, June 1.—Leda Carnahan, dramatic soprano, was recently married to Lucien Hial Sly, a leading business man and also socially prominent in this city. Mme. Carnahan has been on the Pacific Coast for the past few years, where her singing has aroused great enthusiasm. She has recently been living in San Francisco and will continue her singing.

Savannah's Philharmonic Club Celebrates



Marking the Re-entrance of an Important Factor Into Savannah's Musical Life: Members of the Philharmonic Club of Savannah, Ga., at Luncheon on May 21. No. 1—Mrs. McCandless, President; No. 2—Mrs. J. L. Jackson, the Club Accompanist; No. 3—Blinn Owen, Conductor; No. 4—Mrs. S. B. Rowe, Vice-President; No. 5—Mrs. Fred Dupon, Treasurer; No. 6—Mrs. S. F. Smith, Secretary; No. 7—Mrs. M. Teasdale, MUSICAL AMERICA'S Representative, and Founder of the Club; No. 8—Mrs. T. E. Youmans, Librarian

SAVANNAH, GA., June 22.—The Philharmonic Club, organized five years ago by Mrs. W. H. Teasdale, for the purpose of studying concerted works for female voices, gave its last concert of the season on Thursday evening, May 20,

under the leadership of Blinn Owen, and the final event proved equal to its predecessors in the excellent work accomplished. Horatio Parker's cantata, "Alice Brand," was featured.

These concerts, intermitted last season, have been resumed this year with

most satisfactory results; and the luncheon, on May 21, at which the members were photographed as above, took on the nature of a triumphal celebration. If the interest and enthusiasm at present manifested continue, the luncheon will doubtless become an annual affair.

Fontrese Revives Obsolete Form of Athletic Exercise



Marguerite Sullivan Fontrese, Mezzo-Soprano, on Her Morning Cycle Trip

The athletic propensities of musical artists have, to be sure, often been narrated and pictured in views showing them at work, on the tennis court, on horseback, etc. Few musical artists, however, in the year of 1920 devote themselves to bicycle riding, especially in New York City. But Marguerite Sullivan Fontrese, mezzo-soprano, is a daily riser at 5.30 a. m. and rides one hour on her bicycle through Van Cortlandt Park. She is an ardent physical culturist and has developed her Junoesque stature greatly through it.

"Musical America's" Correspondent in Brooklyn Marries

Adele Truslow Somerville, MUSICAL AMERICA'S correspondent in Brooklyn,

Mme. Hempel Returns to Opera as Member of Chicago Forces

(Portrait on Cover Page)

OPERA GOERS, who during the last year have missed the brilliant work of Mme. Frieda Hempel on the dramatic stage, are to hear her again next season with the Chicago Opera Association. Although there had been much rumor of her coming affiliation with the Western forces, definite announcement of her engagement was only recently made. Mme. Hempel, who sailed for Europe early this month, will return to this country in October when she will give a number of performances with the company before beginning her long concert tour.

At Eastertime Mme. Hempel will rejoin the company for its trip to the coast. Once more the popular soprano will be seen in her most famous rôles including those in "Daughter of the Regiment," "Traviata," "L'Elisir d'Amore" and "Martha."

During the season just closed, when she devoted herself entirely to concert work, Miss Hempel sang nearly eighty performances. She again made a triumphal tour of the South, and no program was counted complete without her thrilling "Dixie." The Southern Club of Birmingham, Alabama, honored her by calling their Mardi Gras Ball, the great social event of the season, the Frieda Hempel Ball. She sang at the State Universities of Kansas, of Virginia, at Cornell University, at the College of

Industrial Arts, Denton, Texas; at the Alabama Technical Institute, Montaville, Alabama; at the Cornell Festival given by Cornell College, Mt. Vernon, Iowa; at Judson College, Marion, Alabama; and for the Smith College Girls at Northampton, Mass., among many university dates. Among her Festival dates were Orlando, Florida, and Macon, Georgia, where she sang for the third time at the Chautauqua of the South.

Miss Hempel also opened the Besse Auditorium in Red Cloud, Nebraska—a \$100,000 opera house, brought about by the wide-awake music-loving citizens of a town of about 2,000 inhabitants. The Rotary Club of Wilmington, Delaware, put on a Hempel concert for the benefit of the Underprivileged Boys of Wilmington, who now have a fine club room of their own. The Rotary Club of Durham, North Carolina, also had the soprano sing for their boys.

New York audiences first heard Miss Hempel in Oratorio at Christmas time when she sang in "Messiah" with the New York Oratorio Society. At the Music Festival in April, she sang in "Elijah." Her closing appearance of the season was at the Festival of the Litchfield County Choral Union in Norfolk, Connecticut.

Miss Hempel is practically booked solid for the season of 1920-21. In the meantime she will spend her three months' vacation in England, France and Switzerland, some strenuous mountain climbing being planned in the latter country. Her husband, W. B. Kahn, accompanied her.

N. Y., and George Howard Miller, son of Mr. and Mrs. James H. Miller, of Mt. Kisco, N. Y., were married on June 19, in the Fourth Unitarian Church, Brooklyn, the Rev. Dr. Springer officiating. The bride's only attendant was her sister, Mrs. Ralph I. Henry, and the groom had as his best man Edgar Leete of Mt. Kisco. The ushers were Ralph I. Henry and J. Harold Crane. A small reception in the church followed the ceremony. Mrs. Miller is the daughter of Mrs. Elizabeth Somerville of Brooklyn.

Daiber Denies Rumor That Raisa and Rimini Have Left His Management

Jules Daiber, manager of Rosa Raisa and Giacomo Rimini, last week denied rumors that were brought to his attention to the effect that these two artists would not be under his management next season. Local managers with whom he has entered into contracts for the ap-

pearance of these two artists are assured by Mr. Daiber "that he has the sole and exclusive authority to represent these artists and to enter into contracts with local managers for their services. Any statement not in accord with the above facts is false and inaccurate."

New Jersey Music Clubs to Launch Campaign in Fall

The newly organized New Jersey State Branch of the National Federation of Music Clubs will in the early fall name its committee and start a campaign for members and publicity. The officers of the New Jersey Branch include: Mrs. Russell A. Dorr of Plainfield, Marion van Wagenen of Newark, a pupil of Joseffy and Godowsky; Mrs. Oscar Flynn of East Orange, Florence Heinisch of Newark, and Mrs. John W. Westcott of Haddonfield.

GOLDMAN'S FORCES GIVE GRAINGER WORK

Storm Stops Concert After
Composer Conducts One of
Own Compositions

Had the concert of the Goldman Concert Band on Friday evening, June 18, been given in the Columbia University gymnasium instead of on the Green—and the weather was so cold that it ought to have been—the complete program would have been heard and one of the best features enjoyed.

For Percy Grainger was guest conductor on this occasion in his own "Colonial Song" and "Molly on the Shore," and he was just completing the final measures of the "Colonial Song," when down came the rain and put an end to a splendid concert. Mr. Grainger had a hearty reception, when he appeared to lead Edwin Franko Goldman's players. And he conducted his beautiful "Colonial Song" with fine results. At the end he had rounds of applause, and then the crowd went home.

Mr. Goldman on this occasion devoted the first half of the program to music of Tchaikovsky, playing the "Marche Slave," the Overture "1812" and two excerpts from the "Pathétique." Every bit of it was splendidly done, with fire, with admirable balance, and the march from the "Pathétique" brought an ovation for the conductor and his men. Among the other works were a rather startling pot-pourri on "Carmen," in which the arranger let his imagination run away with him in his band setting of the famous B Flat Major melody, "Et tu lui diras que sa mère." Outside of that the "Carmen" excerpts were most enjoyable. Mr. Goldman added some marches as encores, none of them better than his own "Sagamore" march, one of the best military marches written in recent years.

The compositions on the program which the rain deprived us of hearing were Mr. Grainger's "Molly on the Shore," the waltz from Bayer's "Fairy Doll" and excerpts from Victor Herbert's attractive "Algeria." A. W. K.

GODREAU OPERA CAMPAIGN

New Bedford Conductor Explains Split
and Asks Funds for Le Cercle Gounod

NEW BEDFORD, MASS., June 16.—In announcing a wider program of activity for Le Cercle Gounod for next season and of a campaign for funds to insure its fulfillment, Rudolph Godreau, director of the chorus and conductor of the orchestra, made public a varied plan for activities during the 1920-1921 season. At least \$3,000 will be needed, he said, to carry out his projects which include the giving of three joint concerts by the chorus and orchestra assisted by soloists of national repute, two orchestral concerts for children with children as soloists and a course of musical lectures.

In explaining the break with the New Bedford Musical Association, Mr. Godreau said in part: "For the first five years I conducted all the affairs of Le Cercle Gounod and only the last two seasons have been conducted under the auspices of the New Bedford Musical Association. In those seven years, I have contributed in cash paid out, in services and neglected income in my profession, at least \$7,000 to further this civic movement. In return I have received for my services \$3,000. Therefore, my contribution to this work has been at least \$4,000, besides the time and energy devoted to it. No other person in New Bedford has made any such contribution to music in that length of time. When you consider this, is it surprising that I should have the most to say in the matter?"

The campaign has been started by a \$500 subscription from Walter H. Langshaw. The executive committee of Le Cercle Gounod, Mr. Godreau said, will be composed of members of the chorus and orchestra, under Mr. Godreau's leadership. The funds subscribed will be administered by a fund committee composed

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of the guarantors and Cercle Gounod members. Samuel Dudgeon will be the fund's custodian and will receive all contributions. The future of Le Cercle Gounod, Mr. Godreau asserted, would appear to rest with four groups: the city government, the Board of Commerce, the manufacturers, the teachers of music and music lovers. L. K.

Couzinou Extends His Concert Plans For Coming Season



Robert Couzinou, French Baritone of
Metropolitan Opera Company

In his schedule for next season, Robert Couzinou, French baritone of the Metropolitan Opera Company, is devoting a great portion of his time to recital work of which he is to do a great amount under the management of Catherine Bamman. Mr. Couzinou is again to be heard in the Metropolitan Opera performances, when he will repeat some of his successful leading rôles of this year as well as add a few new rôles to his repertory.

During the summer the baritone has had little time for leisure, having been busy with operatic appearances on the continent. At Cannes, on the Riviera, he created the rôle of Yves at the first performance there of "Mme. Chrysanthème," as well as appearing in his other rôles. Two recitals there also added to his laurels. Following this he returned to the Opéra in Paris where he is singing leading rôles. During August and September, the baritone will reap the reward of his labors by taking an extended vacation at the leading watering places of France, and after his October engagements at Ostend and Spa will return to America in time for the Metropolitan season.

Lambert Takes Paulist Choir Through Northwest

PORTLAND, ORE., June 18.—Laurence A. Lambert, general manager of the Western Musical Bureau, leaves Portland this week to join the Paulist Choir at Minneapolis, where he opens his four weeks' tour with the famous singers. He will take them all through Western Canada and the northwestern part of the United States, giving twenty-five or thirty concerts, which Mr. Lambert says is the largest block of dates ever arranged for the choir by any individual organization. N. J. C.

Franz Kaltenborn Engaged for Seven Park Concerts in New York

Franz Kaltenborn, violinist and orchestral conductor, has been engaged by the New York Park Board for seven concerts during the summer. Five of these will be given at Curtis Field, on Staten Island, and the remaining two in Central Park, the first on June 26, and the last, Aug. 21.

Clyde Alden Beals of San Francisco, who has been awarded one of the three Pulitzer traveling scholarships in Journalism at Columbia University, is the son of Mrs. Edward Allen Beals, MUSICAL AMERICA'S San Francisco representative.

New York Symphony's Tour an Unbroken Round of Triumphs Says George Engles

"Warmth of Receptions in Belgium, France and Italy Exceeded All
Expectations," Says Orchestra's Manager—"Tour Has Stimulated
Interest in Everything American Musically"—Toscanini's Tribute

PARIS, June 4.—"An artistic triumph" is the way George Engles, manager of the New York Symphony Orchestra, summed up the European tour now rapidly drawing to a close. "The warmth of our receptions in Belgium, France and particularly in Italy," Mr. Engles said, "exceeded expectations. Everywhere the people have paid flattering compliments to the orchestra, and everybody from Mr. Damrosch down the line is pleased beyond words and delighted that they came. The tour has forged a lasting link between the music-lovers of Europe and our orchestra. It has stimulated Europe's interest in everything American musically."

The orchestra was on its way to England, its last stop, where the King had graciously consented to accept the Honorary Patronage for a series of five concerts in London. This rare compliment, coupled with the great interest manifest among English people in regard to the "American musical invasion," as the newspapers called it, spelled success for the visit.

"I must not fail," Mr. Engles continued, "to emphasize the fine spirit of hospitality displayed by all our hosts in the cities we have visited. The Italians were simply marvellous. They could not do enough for us, and they did it with a modesty that had its own special charm. In Rome and Milan they gave us no end of honors and receptions and then came to our concerts and applauded until their hands were sore."

"NOBLE" PARIS FINDS D'INDY'S NEW WORK

Première of "Legend of St.
Christopher" Is Success
—Is Well Produced

PARIS, June 10.—The first performance of Vincent d'Indy's "Legend of St. Christopher" has successfully taken place. It is the composer's first stage work since "L'Etranger." It can be easily imagined, therefore, how eagerly the work was awaited. It may be said that all the hopes based on it were gratified. The inspiration of this great composer has become purified and freed from unnecessary matter. What he now writes is pure music and nothing but music.

The legend on which this mystery is based is taken from the "Golden Legend," a delightful life of the martyrs by Jacques de Voragine. The composition might even be described as opera pure and simple. The subject concerns incidents in the life of Auferus, the future St. Christopher, who carried the Infant Christ across the river. The simplicity of the legend has inspired the composer of music of similarly noble simplicity. The work is cast on large lines, but while it seems simple, it uses the most modern devices and it successfully evokes the loftiness and mystical purity of the subject matter. The score is varied in mood and in content. There is abundant contrast. The scenes of the *Queen of Voluptuousness* and the *King of Gold* marked perhaps its highest point. In this same scene, Maurice Denis has found opportunity to express all the force of his original decorative talent. The mounting is one of the rarest beauty. In staging this work the Opéra has done itself supreme credit.

The principal rôles were excellently performed. One must admire, among other things, the pure voice of Germaine Lubin as the *Queen of Voluptuousness* and the ample vocal art of Mr. Frantz, who was a magnificent St. Christopher. Rarely has such excellent ensemble work been heard. Mr. Delmas was the *Hermite*, Mr. Renard the *King of Gold*, Mr. Ramboud the *Prince of Evil*, Mr. Huberto the *Historian*. The orchestra was conducted by Mr. Ruhlmann. D'Indy was in a box and received a great ovation from the audience after one of the most striking numbers of his work. R. B.

Receptions in Reclaimed Provinces

Mr. Engles said that the receptions in the reclaimed French provinces of Alsace and Lorraine, where the orchestra played in Strasburg and Metz, were easily among the greatest of the entire tour. "It was the first visit to those cities of an American orchestra," he said, "and the people took it as a special compliment to them that we should arrange our schedule so as to include their principal cities."

"In Strasburg our visit was the topic of the people. As we came away from the railway station it was good for sore eyes to look upon Old Glory unfurled from a number of buildings. Everybody seemed so glad to see us and wanted us to stay longer. At our sole concert in the evening they gave us applause that was simply tremendous."

Mr. Engles and the members of the orchestra will return to the United States by the steamship *Olympic* on June 25.

F. M. A.

BONNET IN BALTIMORE

French Organist Plays at Concert of Ancient Music by Schola Cantorum

BALTIMORE, June 14.—The restoration of Gregorian music was given local impetus through the concert given at the Hippodrome yesterday afternoon by the Schola Cantorum of the St. Mary's Seminary, under the direction of Mgr. Leo P. Manzetti, assisted by Joseph Bonnet, organist of the Church of the St. Eustache, Paris. The seminarians have been trained by Mgr. Manzetti, who is an authority on the Gregorian chant. The St. Mary's chorus consists of eighty male voices and the body of tone is admirable. Each number of the sacred program held a spiritual and ethereal quality and such singing marks a lofty ideal deserving of general adoption. With this musicianly treatment of the old scores of Palestrina, William Byrd, and the modern adaptations, the work of the director gave an impressive atmosphere even in the auditorium of the large theater where cathedral surroundings are absent. Joseph Bonnet played with skill, and with compositions of ancient type as well as some Bach and Schumann, and some original works gave the large audience opportunity of measuring his musical equipment, which is universally recognized. F. C. B.

Zerola III, "Otello" Is Postponed

Owing to the illness of Nicola Zerola who was to have sung the title rôle in the Italian Lyric Federation's performance of Verdi's "Otello" at the Lexington Theater on the evening of June 19, the performance was postponed until June 26, at the same theater.

Yvette Guilbert

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Dear MUSICAL AMERICA:

It seems that the offer of a million to Paderewski to come to this country was not, as I thought, an exaggeration, but a fact, though the offer was not made for a concert tour.

There is, you know, in the musical world a very able and successful manager by the name of M. H. Hanson. He conceived the brilliant idea of introducing Paderewski into the movies to illustrate the struggle of Poland for her liberties. He thought the idea would appeal to Mr. Paderewski, particularly as it would renovate his fortunes, which have been absolutely exhausted by the war and through his generosity to his native country, and so Hanson went to a big movie concern and laid the idea before them. They took it up immediately and authorized Mr. Hanson to make the offer, which I understand Paderewski has not accepted but has not turned down, having taken it under serious consideration.

After he had arranged with the movie company, Mr. Hanson saw the distinguished house of Steinway, which agreed to attend to the musical end of the proposition. The plan contemplated Mr. Hanson's personal management of the tour.

The figuring, I believe, was done much on this basis. It was estimated that the proper production, with the costumes and scenery to illustrate Poland's fight for freedom, with Paderewski as the central figure, would cost from a million to a million and a half of money. With the offer to Paderewski, it would mean from two to two and a half millions. Then it was estimated that from a half a million to a million would have to be spent on publicity, direct advertising. That would bring the sum total up to from three to three and a half millions. It was figured that the magnificence of the spectacle, the world-wide renown of Paderewski, the sympathy for the cause and for him personally, would produce at least four and a half to five millions in the way of total receipts, leaving a net profit to those who entered into the enterprise of a million to a million and a half, in figuring which, however, it must be remembered that those who financed the scheme would have to risk three and a half millions to make such a profit.

These figures may seem extraordinary, but the average person has no idea of the amount involved in the great spectacles for the movies. My good friend McCardell of the New York *Evening World*, showed me once some figures of the cost of production and advertising of the "Diamond from the Sky," for the scenario of which, you remember, he won the \$10,000 prize. The production itself, for which a separate company was formed, cost over half a million, and then another company was formed for publicity, that is, for general advertising, and they spent between seven and eight hundred thousand dollars, involving a total outlay of over a million and a quarter. The profits, however, were about the same amount. Of course, in this was included the foreign rights.

This will give you some idea of the extent of the movie business, how many houses there are which pay for the presentation of the films that are made, and it also shows you what great profits

there are when a film is successful. Of course, a great many only pay expenses. Some don't even do that. But when a hit is made, the results are phenomenal. The films in which Caruso figured were not a success financially and involved the producers in a loss of several hundred thousand dollars, in fact the first film entitled "My cousin Caruso" had so little success that the second one in which he was the central figure, was not produced.

In the case of the proposed presentation of the struggles of Poland, with Paderewski, it was of course calculated that besides the amount spent for direct advertising, the production would receive tremendous publicity from the press all over the world. As to whether the enterprise will go through will naturally depend upon Mr. Paderewski's attitude as to whether he will be willing to come to this country, and also whether he needs money sufficiently to make him endure the strain that the production would involve. My own idea is that if he goes into it, it will be largely so as to be in a position where he can donate further funds to the cause to which he has really devoted his remaining years.

That the production, presented as it would be, would have a tremendous effect in stimulating sympathy for the Poles, may also have some bearing in the matter and influence Mr. Paderewski to give a favorable reply.

Some time ago an event took place in the beautiful town of Oxford, Ohio, which is some sixty miles from Dayton, which may turn out to be of national importance.

In this township, which is ideally situated and beautifully wooded, there are three institutions of learning—Miami University, then there is the Western College for Women and the Oxford College for Women. Miami is co-educational. Western College is for women exclusively. Here the trustees, with almost prophetic vision, raised a fund, through their interest in music, to build a fine bungalow in the woods, with ideal surroundings, and here, having furnished it, they installed the well-known composer, Edgar Stillman Kelley and his talented and energetic wife. They also furnish Mr. Kelley with everything, exacting no duties from him whatever, their purpose being to enable him to compose under circumstances that would make for the best possible results. He was to have no care with regard to his personal living. Since that time Mr. Kelley has done some fine work, of which "The Pilgrim's Progress" is a fair sample. This is the first great step by a prominent institution of learning which already has made music a major study to foster creative art. It is particularly proper that they selected Stillman-Kelley, for the reason that both he and his wife come of Revolutionary stock. Some day I must give you some details of his ancestry, which is quite remarkable. Western College has for its President William W. Boyd, a man of large sympathies and broad mind.

Miami University, which is about a mile from Western College, is contemplating, I understand, raising a similar fund to build a home and furnish it, with sustenance, for Percy Mackaye, one of our most distinguished poets, the idea being to surround him with conditions where his fine abilities would have full play.

When these facts get known throughout the country, it is my conviction that other prominent institutions of learning of a high class will follow suit. It is certainly significant and also interesting, that the State of Ohio, which has given us so many statesmen, inventors, great industrial leaders, should be the first to do something practical to encourage the creative ability in music and literature in this country, and which when it gets encouragement and opportunity will be found to be fully the equal, if not perhaps the superior, of anything the Old World has to-day.

The spirit of progress is animating the Ohio people in another direction. And this time it comes from the noted Cincinnati Conservatory of Music, founded during the Civil War by the late Miss Clara Baur, and of which her sister, Miss Bertha Baur, is to-day the distinguished and competent head. This is neither more nor less than the institution of a musical managerial bureau for the exploitation of the careers of such talented pupils of the Conservatory as have finished their education and are ready and worthy of a public career.

How important such an enterprise is can only be appreciated by those who are intimately acquainted with the dif-

ficulties which beset a talented young man or young woman after they have acquired their education and are ready for a career. The friends or parents of such young people, who have in the great majority of cases deprived themselves in order to give their children the education that they deserve, are naturally desirous that the burden should be lightened, if not removed, when their children are in a position to earn their living and perhaps something more.

The problem then arises among these people, especially if the man is a business man, ignorant of musical affairs and what is called "the ropes," how to get to work. If they appeal to a manager, the manager at once wants so and so much money to undertake the exploitation of the talent. This means further expense, with no assurance of anything like an immediate return. They are told that it may take considerable time for the young artist to gain sufficient reputation to command a generous fee. But it is not alone the question of money. There is the question of the labor, the anxiety involved. There is the great problem of securing adequate publicity by advertising, so that it is not sufficient for a talented person to secure a musical education. Then the real struggle really begins.

That such a bureau as Miss Baur has projected will therefore meet a need that is crying, is self-evident. And the need is all the greater because managers are no longer willing to invest their time, the work of their organization, and their money in exploiting a talent which may be ungrateful or which may not be acceptable to the public, when they have so many artists who already have won reputation and are money makers, who are only too anxious to secure a good manager.

It is understood that Miss Baur's, or rather the Conservatory's bureau is to concern itself exclusively with those who are products of the institution. If the bureau should succeed—which if it is capably managed no doubt it will—it must undoubtedly work out for the benefit of the Conservatory, for people, being assured that their children will be given a good chance in the way of securing a career, will naturally be inclined to send them to such an institution, and thus the Conservatory will be in the position of being able to pick the very best talent among those who apply to it for admission to its splendid educational courses.

You may remember that I recently told you of a criticism Henry F. Gilbert, the noted composer, was understood to have made with regard to the production of his ballet pantomime, "The Dance in the Place Congo," several years ago at the Metropolitan.

You may also remember that Mr. Gilbert was understood to have complained somewhat bitterly that the production was not in accordance with his views, that he was scarcely consulted in the matter, and consequently that he was subjected to criticism for something which could be barely considered to be the child of his brain.

In connection with this matter I have received a communication from Ottokar Bartik, in which he says that as Ballet Master of the Metropolitan the stage part of the production was placed in his hands; that Rosina Galli, the distinguished, much beloved première danseuse of the Metropolitan, and he worked very hard to make the ballet a success. Furthermore, says Mr. Bartik, both of them consulted Mr. Gilbert, at Mr. Gatti's suggestion, to get Mr. Gilbert's ideas of the piece. They found, he says, that the way Mr. Gilbert had planned it would not be effective nor would the public understand what the ballet was about, if carried out in the manner Mr. Gilbert had planned. So, says Mr. Bartik, he and Miss Galli invented a plot and worked the thing out to make it effective, Mr. Gatti's desire being to make the work a success, and consequently he and Miss Galli as his interpreters gave their time and interest to accomplish that end.

This side of the case, in justice to Mr. Bartik, I am glad to present to your readers. It gives me also the opportunity, especially as Mr. Gatti is away, to restate my conviction with regard to Mr. Gatti's position concerning works by American composers. As I believe I have said before, I have always been convinced of Gatti's good faith in this matter. I will go further and state that I think it would be a matter of personal pride to Mr. Gatti if he could be associated with the successful production not only of one but of several works by American composers. Gatti is, when you know him, not only a very amiable as well as a very experienced impresario,

but he really is a very fair as well as broad-minded man, of great culture. He is perhaps a little over-sensitive with regard to criticism, and perhaps a little over-anxious to have peace in his family and everybody pleased and satisfied, to secure which I know he has gone very far, and also has endured a good deal more than people have any idea of.

As very contradictory reports with regard to conditions in Italy have been published, it will be of interest to your readers if I quote from a letter that I have just received from Milan, from Fernando Carpi, the tenor formerly of the Metropolitan, who next season will undertake a concert tour of the United States under the management of the Music League of America, which is associated with the Wolfsohn Bureau.

Signor Carpi says that he found conditions in Italy not much changed from the usual state of affairs. In America, before leaving, he heard of many awful things that were happening in his native land, of the shortage of food, of its probably running "dry," of uprisings and clashing between the political factions—all of which, says he, has been much exaggerated. As far as food is concerned, there is enough and plenty of everything, and everything seems fresh and good. As Italy is the home of luxurious vegetation, one can buy the best and the freshest fruits and vegetables most of the year 'round. There is at present, he writes, plenty of meat, butter, sugar and milk, which in America they heard could not be had for any price. As for the price, though it is of course much higher than before the war, but in comparison with New York prices, everything is much cheaper.

Certainly every now and then there is a strike of porters or waiters, or someone more important, or there may be a political demonstration of some sort, but all in all, the Italian people seem to be meeting the necessary readjustment of things after the war in a calm and sane manner.

They have in Italy, writes Signor Carpi, as in all the countries to-day, the suddenly new-rich class, which through its extravagance and carelessness in spending money is doing its share in making life more expensive. However, looking at general conditions, it is merely a question of time before Italy will be almost the same good old Italy that she was before the war.

Meantime music which plays a leading rôle in the life of the Italian people, flourishes, as do the drama and the movies. The theaters are always full. Life is gay and full of color, while everybody is thinking of migrating to the mountains and seaside for the next few summer months.

Among the best musical attractions it seems they had with them at the Conservatorio of Music in Milan, Walter Damrosch and his splendid musicians. Signor Carpi writes that he was present at the first of the concerts, at which that great American pianist Powell made a sensation by his exquisite playing of his own "Negro Rhapsody" beautifully supported by the orchestra, while the orchestra was enthusiastically received in numbers by Wagner and Beethoven. The day after the concert everybody, it seems, spoke in the warmest praise of the performance, which was repeated to a sold out house.

Signor Carpi writes that his plans for this summer include a sojourn at Salsomaggiore for the month of June, while July and August will find him up in the mountains, where he will spend a good part of his time practising and working out the many beautiful songs by American composers, with which he has become acquainted, and which will represent the principal part of his programs at his recital at Aeolian Hall in November and during his concert tour next season. He is glad to tell me that at a concert he sang Walter Kramer's "Swans" and "The Last Hour" and that a great success resulted both for him and for the composer, and that the songs seem to have made a great impression on the audience.

He also says that while it is good for him to be back home again, somehow America seems to have become a second home, and he is already looking forward to the time when he will be back. This time he is coming with his daughter and wife.

He reopens his letter to state that he attended the second concert of Mr. Damrosch, when the great success of the first night was repeated. This time the soloist was Spalding, whom he characterizes as a fine and beautiful American artist, who played the Concerto in B Minor by

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Saint-Saëns and aroused the enthusiasm of a great crowd.

* * *

So Maurice Maeterlinck is to write a book about America and the Americans! Considering that Maeterlinck was unable to speak English and was only able to get through by means of his interpreter and manager, Henry Russell, this is illuminating. Reminds me somewhat of the Englishman who went through the United States in a Pullman car, then home by way of Japan, and published "Impressions of America."

In a somewhat sarcastic editorial the *Evening Bulletin* of Philadelphia speaking of Maeterlinck's competency to write about us, says that:

"He penetrated the hinterland as far as Detroit. He speaks no English and most of the time he was here he was harassed by disputes over the cancellation of a lecture tour, after he had tried to speak publicly in 'phonetic English.'"

"There is something strongly reminding of 'Alice in Wonderland' about the experience of a man of Maeterlinck's temperament touring America under such handicaps. America did not understand him and he did not understand America. Yet he blithely tilts his literary lance in that merry tournament wherein Charles Dickens, Rudyard Kipling and many lesser lights have jousted."

"In a recent publication," says the *Bulletin*, "in Paris Maeterlinck confessed he found America 'a fact—the only fact that could not be explained.' Thus far he differs radically from most European writers who have reviewed us, explaining America as being among the easiest things they did. But Maeterlinck is entitled to the sympathy of Americans in his puzzlement. There are a good many of us who cannot explain America ourselves."

However, Maeterlinck, if he writes the book and publishes it, will have broken the record, which has hitherto been made almost exclusively by Englishmen who have come over here and written about us, and not always in kindly spirit, because they did not find the sign "Bass Ale" on every street corner, seeing New York only by the great White Way, and never got acquainted with the real America, which is to be found in the thousands of beautiful homes of refined and cultured people, not always on the main highways, but generally in the byways and lanes of the great cities, just as, by the bye, the real England itself is to be found.

* * *

You published last week a letter by Fortune Gallo in reply to some statements I made with regard to the disposition of the \$12,000 which were raised by the benefit performance for the Hammerstein fund at the Hippodrome. As it had been intimated to me that expenses had pretty nearly eaten up all the receipts, so that there was very little left for the purpose of the fund, though all the artists concerned gave their services free, this seemed a little extraordinary. The matter appeared to me worthy of discussion, particularly as I have understood that some of those who were interested contemplated further appeals to the public for the memorial.

As I expected, Fortune Gallo made it very clear that he had absolutely nothing to do with the finances. With characteristic modesty, however, he refrained from stating in his letter that he left the San Carlo Company in Los Angeles and came to New York for the express purpose of taking charge of the advance arrangements for the Hammerstein Memorial. This and other expenses he paid out of his own pocket. He never even mentioned the matter to anybody connected with the finances of the Memorial.

While the San Carlo Company was on tour he traveled to New York and naturally during his absence from the company was under extra expenses for a representative to take his place as manager. Besides the railroad fares and salaries, there were many other incidental expenses, naturally, which amounted to many hundreds of dollars. All of which he contributed cheerfully and never said a word about it.

It has come to my knowledge that when he came on for the first time, all the way from Los Angeles, he found expenses incurred which did not please him, such expenses being particularly in the way of salaries for various persons. To all this he immediately put a stop and

re-organized affairs on an economical basis. Outside this, he had no authority with regard to the finances.

It may be well for me to add that as the name of Mr. Frederick Steinway has been mentioned in connection with this Memorial, that it is perfectly true that Mr. Steinway, who is very public-spirited and a man of unquestioned integrity, did consent to act as treasurer of the fund, until he was obliged to go to California for an indefinite stay, when he resigned. A committee, of which Mr. Gallo was not a member, then appointed Mrs. Oscar Hammerstein temporary treasurer until Major Lamont was understood to take her place and to arrange with Morgan & Co. to handle the funds, when all monies were taken from Mrs. Hammerstein and deposited in a bank.

It appears, therefore, as I believe I have already told you, that if there has been any mismanagement in the matter we must absolutely clear both our good friend Gallo and also Mrs. Hammerstein.

The question now arises, if the funds have been eaten up by the expenses, who is the person who should make a clear statement how such expenditures can be accounted for and justified?

* * *

They were trying recently to teach a foreign musician English, in view of a coming concert tour in which he was informed it would be imperative for him to sing some songs in English.

"Your English," said he, "is a puzzle for me."

And then the musician read from a daily paper the following:

"Should Mr. Binks, who sat for the Mudville constituency in 1912, consent to stand again and run, he would in all probability have a 'walk-over.'"

"Now," said the foreign musician, "how can a man stand if he is to run? And how, if he runs, can he walk? So I say, your English is a puzzle for me."

And it is often a puzzle for
Your

Mephisto

EDGAR SCHOFIELD ENDS AN EXCELLENT SEASON

American Bass-Baritone Made Many Successful Appearances in Many Parts of Country

The waning season has been a busy one for Edgar Schofield, American bass-baritone. His numerous fulfilled concert engagements include appearances as soloist in "Judith" at the Worcester Festival; "Messiah" soloist with the Handel and Haydn Society of Boston, and with the Mendelssohn Choir of Pittsburgh, Pa.; "Judas Maccabeus" soloist at the Brooklyn Church of the Pilgrims, "Stabat Mater" at St. John's Cathedral, New York, and in the "Hora Novissima" performance at Glens Falls, N. Y. At the Oberlin (Ohio) Festival Mr. Schofield sang in "Aida," and during the Fort Hays (Kan.) Festival he gave a song recital, sang on "Artists' Night" and appeared as soloist in the "Creation" and "The Messiah."

Other recitals include those presented at Stamford, Conn., White Plains, Mt. Vernon and Yonkers, N. Y., Staten Island and Alumni Association, and concerts at DeWitt Clinton High School, the Famous Artists' Series at Lewiston, Pa., and Newark, N. J.; Matinée Recital Series at Concord, N. H.; a one-week appearance at Willow Grove Park, Pa., as soloist with the Franko Symphony Orchestra, and soloist at a private musicale in New York City.

RIHM FORCES MAKE BOW

Harrisville Glee Club Presents First Concert with Local Soloists

HARRISVILLE, R. I., June 10.—The Harrisville Glee Club, Alexander Rihm, conductor, gave its first concert on May 24 at Memorial Hall, assisted by Lorena Zeller, soprano. This club composed of sixty mixed voices was organized by Mr. Rihm in December, 1919, and, under his guidance, has done splendid work. It sang at this concert compositions by Carpenter, Cornelius Rybner, Barnby, Offenbach, Sodermann, Sullivan and Gounod, and proved itself an organization of real merit.

Miss Zeller scored in an aria from Gounod's "Queen of Sheba" and in a

group of three fine songs by Mr. Rihm, being applauded heartily for her artistic performances. Schubert's "Marche Militaire," the Rubinstein Ballet Music from "Feramors" and a Heinrich Hofmann Valse were given for two pianos, eight hands, in brilliant style by Arline Warburton, Ruth Crowell, Earle B. Robinson and Mr. Rihm. Mr. Robinson also acted in admirable fashion as accompanist at the piano for the club.

Movie Organist Wins Prize Contest in Portland, Ore.

PORTLAND, ORE., June 18.—Henry B. Murtagh, organist of the Liberty Theater, has been awarded the first prize in the Oregon song contest, which was held under the auspices of the Society of Oregon Composers. Two hundred poems were submitted in the contest, three of which were selected. A luncheon was given at the Benson Hotel on June 9, when the winning song was announced. Out of the three songs, the first and third were by Mr. Murtagh, the second by Floy Rossman. A fourth song which was very much admired was by George D.

Ingram, the words by J. A. Buchanan of Astoria. Mr. Murtagh has done a great deal to increase the love of music and to improve the musical taste of the patrons of the Liberty Theater, and the song he has just composed will undoubtedly add to his popularity as a composer and to his reputation as a musician of more than ordinary merit. N. J. C.

Graveure Engaged for Two Chicago Appearances

CHICAGO, June 20.—The indefatigable zeal of W. H. C. Burnett, manager for Louis Graveure, the baritone, is bringing results even during the summer season as the following engagements will show. Mr. Graveure has been booked for two concerts in Chicago; at Orchestra Hall for Oct. 14 in a song recital he will make his initial appearance here, and April 21, 1921, will be heard with the Mendelssohn Club as soloist. These are included in the forty-two bookings already made for this artist, the first of which booked in Detroit will be given with the assistance of Eleanor Painter, as soprano. M. R.

ALL PROMINENT SINGERS feature CARL FISCHER SONGS

| | | | | |
|---------------------------------------------------------------------------------------|------------------------------|---------------------------------|-----------------------------------------------------------|---------------------------------------------------------------------------------------|
|  | Martha Atwood | Sings | BEHIND THE HILLTOP by H. N. Redman |  |
|  | Lucy Gates | Programs | THE HARVEST MOON by Julius Chaloff |  |
|  | Charles Harrison | Is Sung By | THE ROBIN'S SONG by Howard White |  |
|  | Christine Miller | Is Featured By | MAVOURNEEN, MY DARLING by William Lester |  |
|  | Namara | Scores Success with | ALONG THE ROAD by R. L. Cottenet |  |
|  | May Peterson | Gains Applause For | THE DEATH OF THE NIGHT-INGALE by William Lester |  |
|  | Ethelynde Smith | Foremost Program Number | LOCH LOMOND Harmonized by Warlich-Kreisler |  |
|  | Reinald Werrenrath | The Encore Song Of | CLARE LILLIAN PETELER |  |
| | | Charms With The Scotch Song Gem | "PAT" by C. Linn Seiler | |
| | | Edison Tone Test Concerts | SCHUMANN-HEINK | |
| | | In the Whimsical Irish Ditty | O! COME HITHER by Bainbridge Crist | |
| | | Sung By | TO THE WATER NYMPHS by Bainbridge Crist | |
| | | In the Coloratura Number | CHINESE MOTHER GOOSE RHYMES by Bainbridge Crist | |

CARL FISCHER

CHICAGO

NEW YORK

BOSTON

"Make Every Thought and Experience Count for Your Art," Is Mabel Garrison's Motto

"That, and Everlasting Striving Ought to Bring Success to Anyone," Holds Brilliant American Prima Donna of the Metropolitan—Reminiscences of the Past—Musical World "Like Stock Market"—Sets Herself Limitless Scale of Possibilities

"WELL," said Mabel Garrison to a representative of MUSICAL AMERICA, "here we are again the same place!"

The place was the garden of the singer's former home in the suburbs of Baltimore, where the interviewer had sat with her, some years back, when she first thought of trying her luck before the great American public. She was then still a student at the Peabody Conservatory and singing in church and a synagogue, with an occasional concert in the backwaters, and an appearance now and then in some amateur or semi-amateur operatic production. The possibility of the Metropolitan, even in the minorest of minor parts, was so remote as to be a matter merely for a joke.

"Do you remember," asked the interviewer, "how I called you 'the Great American Diva,' and said I would come out and take your photograph and label it 'Miss Garrison, the popular coloratura soprano of the Metropolitan,' and you just laughed and answered: 'Oh, I don't believe that will ever happen.' Well, I've come and brought the kodak!"

"It seems like a dream," said Miss Garrison, "and I simply can't realize, now that we are back here in the old surroundings, that it absolutely has happened. Didn't some philosopher say that nice things are nicer in the past and the future, and nastier things nastier than they are when actually in the present? Now that I actually am a prima donna at the Metropolitan, it does not seem to have been such a terribly hard climb, and yet, when I look back on it, bit by bit, there were some terribly difficult times when the one thing that kept me up was the encouragement that my husband invariably gave me."

"You see, we really risked a lot when we left here, and it was a gamble, I mean the absolute throwing away of a sure thing for a possibility which at the time was very remote indeed. But I suppose you always have to take a chance if you want to get on in any profession. The musical world is as bad as the stock market and sometimes a whole lot worse. If things come out your way, you were wise to make the leap, but if they don't you were foolish."

"I don't mean by this that I should advise every girl who has a voice, to pull up stakes and fly to New York and assail the doors of the Metropolitan. Many knock at those doors without getting in at all and many who get in, stay only a season. And worst of all, of the few who stick, still fewer ever get a chance at anything big. It has to be so, because although there are many singers in the world, there is only one prima donna rôle in any opera."

Advice to the Stage-Struck

"I remember once reading the advice that Clara Morris gave to some girl who was stage-struck and went to her for guidance. Miss Morris said to her: 'My dear child, don't go on the stage if you can possibly keep off! If you find you simply can't keep off, then go with God's blessing and may God guard you!' I echo that advice for the benefit of any girl who wants to be a singer, because discouragement with a capital D, is the rule, not the exception in the world of music."

"Success, after all, is such a vague abstraction. To one it means money, to another leading rôles, to another applause and fine press-notices. And yet, it isn't really any of these things. There are singers who have many of them in a greater measure than I, and yet I would not change places or voices with them. There are artists who make much more money than I do, but I know that I sing better than some of them. One had big parts at the opera house while I was still in very diminutive ones, but I know that she was far less serious about her work than I because I have heard her talk about her singing with a flippancy that utterly disgusted me. There are a number of singers with far finer voices than I but I never feel envious of them. Envy to me is the silliest of emotions."

Certain things are as they are, so why take the attitude of being disagreeable because they are not otherwise?

"People say that you should realize your limitations. I don't believe this. I think artists in any line should feel that there is absolutely no such thing as

do. The rest of the time I shall be taking in impressions. Think of it, Rome, Paris, Venice, London! All of the places that one has read about, the pictures to see, the mountains to climb, the cities to wander around in, and everything utterly different from anything I have ever



Mabel Garrison, the Charming Young American Soprano, Who Tells Her Musical Sisters Something of What to Do and What Not to Do in the Struggle for Success

limitations for them. If you set yourself a too definite goal, you will reach it, and that is your finish. It may sound trite to say that one grows only while one strives, but it is the truth nevertheless and some truths never become trite. So, I set myself a limitless scale of possibilities, but all the time I keep saying to myself, 'No, I am not ready for this rôle yet,' or 'I must give much more study to that song before I dare to sing it in public.' And that, for me at least, is the only way to do any real work."

To Make First Visit Abroad

"Don't imagine that when I speak of work I mean mere vocalization or study of rôles or of acting. I mean that and a whole lot more into the bargain. There are a million things I want to know about, and every one of those things that I am able to add to what I know already, will make me a better singer and a better artist. That is one reason I am so excited about going to Europe this summer, my first trip across. I naturally have always wanted to go, but at first we didn't have the money and lately we haven't had the time. But I am going at last and you may believe I shall make the most of it! I have two concert engagements in London, one a recital and the other with the New York Symphony, but that is every bit of singing I shall

seen! Of course I shall be a bigger artist. It's just the same as when you eat an egg and it is converted into finger-nails or back-hair. I am going to do precisely that with every impression of beauty that I receive, and of ugliness too, for that matter, so in that way, the Mona Lisa, St. Mark's, the Matterhorn and the Tower of London are all going to make my *Rosina* and my *Gilda* better, just as my internal workin's convert that egg into essential parts of my person."

"Now, I seem to have talked a lot and said very little. If I have, I'm sorry, but it is difficult to find anything new to say in an interview. I really don't feel at all as though I had reached a position so exalted that my views can be of any particular value to anyone. All I can do is to tell the other climbers who started after I did, how I have got along. I think the first and last of it all is to transmute every single thought you think and every single thing that happens to you, into your art. That, and everlastingly striving ought to make anyone succeed, that is, if they have decided exactly what they mean by success. I haven't found out for myself yet. I'm just going on working, but some day when I have found out and have succeeded, you may come and interview me again and I'll tell you all about it."

JOHN ALAN HAUGHTON.

MELBA SINGS TO RADIO

Diva's Voice, in England, Is Heard at Paris and The Hague

LONDON, June 15.—Mme. Nellie Melba, the opera singer, sang to-day to an audience spread over the British Isles and a large part of Europe. By arrangement with *The Daily Mail*, the prima donna, standing in a small room at the Marconi works at Chelmsford, sang several songs into a microphone, whence they were transmitted by wireless telephone on a wave length which should have enabled them to be heard within a radius including Rome, Madrid, Berlin and Stockholm.

Telegrams have been received from Paris and The Hague reporting that the songs were heard there very clearly, while numerous owners of wireless apparatus in Great Britain also heard them with distinctness.

MADRID, June 15.—The voice of Mme. Melba, singing at Chelmsford, England, was heard to-day by wireless telephone at the Carabanchel Military Station, near Madrid. The piano accompaniment also was audible.

CREDITS FOR TUCSON

High School Pupils Are Encouraged to Study Music

TUCSON, ARIZ., June 12.—Although music is a minor subject in the high school, students are granted credits toward graduation in voice, theory, band and orchestral work. Before full credits are given in theory, students must arrange a full orchestration from a piano score, to be played by the high school orchestra. W. Arthur Sewell, supervisor of music in the city schools, has charge of the high school chorus an organization of sixty voices, the orchestra of twenty pieces and the high school band of thirty pieces.

The students of voice recently gave a creditable performance of Arthur Penn's operetta, "Mam'zelle Taps." Both band and orchestra have given successful concerts during the year. All the instruments are the property of the school system and are used without charge by the students. Special encouragement is given boys of limited means, in the study of some band instrument that they may earn their expenses through some university after completing their high school work. Two boys graduating this year have already made arrangements to enter eastern institutions, being granted their tuition and living expenses in return for playing in the band.

R. A. P.

VIRGINIANS ORGANIZE

Lynchburg Teachers Form Local Branch—Number of Music-Lovers Grows

LYNCHBURG, VA., June 12.—The growth of music interest in Lynchburg is evidenced by the increasing activities along that line, a local branch of the State Music Teachers' Association being in progress of organization here. An extensive program for promoting the musical culture of the community is being outlined by the committee of which Evelyn Williams is chairman.

The Music Lovers' League, which established its reputation in its first season, has offered 400 subscriptions to the public for its coming concert series as against 300 last year; and two-thirds of the new number has already been subscribed for.

G. B. M.

North Dakota Clubs Urge National Conservatory

FARGO, N. D., June 10.—Mrs. Emma G. Wheeler, Northern regional director of the National Federation of Music Clubs, is circulating a petition, through the music clubs in her district, asking Congress to "appropriate the necessary funds for establishing a National Conservatory of Music and Art, supported by the Government."

There is pronounced interest in North Dakota in this far-reaching measure.

W. F. C.

Stephens Off for San Francisco

Percy Rector Stephens, the New York vocal teacher, has just left for San Francisco for a seven weeks' stay. A large class of pupils is waiting his arrival and he will be much occupied during his stay. While in San Francisco Mr. Stephens will be a guest of the famous Bohemians Club.



Once Upon a Time

About 200 years ago there was written by one Pergolesi, a piquant little Opera Comique, and because its music is as classically lovely, its comedy as fresh and spontaneous now as it was then the following announcement is being made in a number of American cities for next season.

For one of our concerts it has been decided to eliminate the cut and dried recital in favor of Lucy Gates and the Little Symphony (George Barrère—Founder) assisted by David Bispham, in a rendition of "La Serva Padrona," translated and sung in English under the title of "The Maid as Mistress." A miscellaneous program with "sky rocket" arias by the popular soprano, tuneful novelties by The Little Symphony and a group by its soloist-conductor will open the concert.



BOSTON TRANSCRIPT

It is surprising to find that such a classic written in 1723 is as witty and charming as stolid historians have proclaimed it, but actual presentation proves its reputation is more than deserved. Instead of being an antique, this early intermezzo is so fresh that most operas of the present day are stale in comparison.

NEW YORK TIMES

Pergolesi, the child of taste and elegance and nursling of the graces, wrote music for this of simple and transparent beauty. It is charmingly melodious and unfailingly vocal in character. The singing voices are floated upon an accompaniment of extreme simplicity which calls for singing and acting of finish, refinement and nicety. Miss Gates sang with great buoyancy, grace, flexibility and her impersonation was admirable.

* * *

Direction of Catharine A. Bamman, 53 West 39th Street

NEW YORK HERALD

Miss Gates' appearance in the quaint and delightful "Maid-Mistress" served to show the accomplishment of one of the best graced as well as appreciated young American singers of the day. The translucent melody, dainty orchestration and bright humor of this gem make it well worthy of revival, especially when played and sung with such spirit and charm as it was by Miss Gates and David Bispham.

* * *

Costumes and Settings designed by T. M. Cleland



NAMARA ADDS MOVING PICTURES TO HER REPERTOIRE

Music Comes First in Soprano's Affections, However, She Avers—Next Season's Recital Programs Will Feature Modern Songs—To Appear with Several Orchestras

ONLY a very small number of artists have elected to step from the operatic stage to the moving-picture screen. It has been viewed by many as being a very long and hazardous step and it is only natural that many artists hesitate a considerable length of time before deciding to "go in for the movies," to use the expression common in screen circles. Possibly the latest addition to the small list of operatic artists who have made this move is Mme. Namara of the Chicago Opera Association, who will this Fall be seen for the first time in a motion-picture drama. Added interest will attach itself to this appearance from the fact that the scenario for the piece has been written by her talented and well-known husband, Guy Bolton, the playwright, author of "Adam and Eva" which had a long run in New York this season.

Another interesting item in connection with this picture will be the fact that it will be the second that Mme. Namara has made. Her first picture drama has just been completed, but it will not be released until after the one which has already been written by Mr. Bolton and is now in process of preparation by the American Cinema Co. The name of this play is "Sands of Destiny" and in it Mme. Namara will take the part of the heroine, a Hindoo maiden. A very important adjunct to Mme. Namara's work for the motion pictures is "Peggy," her three-year-old daughter, one of the most diminutive and talented bits of humanity that have posed recently before the camera. She will appear in both of me. Namara's first pictures.

Music First; Pictures Afterward

"It took a lot of persuasion to get me to decide to go into the 'movies,'" said Mme. Namara to a MUSICAL AMERICA representative the other day. "It was only after I became thoroughly convinced that it would not in any way interfere with my concert work that I gave my consent. I love to act, but I am first of all a singer, and I am very serious in my work in music. I shall probably do one and maybe two pictures next season, but that work will not interfere at all with my concert plans. I expect to do a rather extended tour early in the season, following a recital in Aeolian Hall, Oct. 17.

"The work of the moving picture artist is not all a bed of roses by any means. Some of the scenes for my first picture were made at the studios on Long Island and the rest in Savannah, Ga., and St. Augustine, Fla. It took about two months



(Upper Left) Mme. Namara and Her Little Daughter, "Peggy," in Her Automobile. (Upper Right) The Singer and Her Husband, Guy Bolton, Playwright, now Become Scenario Writer Exclusively for His Wife. (Below) Namara and the "Villain" of Her Forthcoming Picture, in a Scene Which Shows the Villain "Dissembling" Most Amiably

to complete the picture and during that time it was necessary for me to be up at seven o'clock every morning and report at the studio at nine o'clock. We usually worked steadily until five o'clock in the afternoon, with just enough time out for lunch. But it is tremendously interesting work and makes up for all the things some would call hardships that are entailed.

"The title of this first picture, which has just been completed, is 'Stolen Mo-

ments.' First it was called 'A Moment's Madness.' Many of my friends commented on the first title, saying that it was to be expected that Namara would be sure to be mixed up in some madness when it came to a moving picture. At any rate, we changed the name and I think for the better. The leading man in the piece is Albert Barrett, who was leading man with Elsie Ferguson and Pauline Frederick.

Next Season's Recitals

"I am now hard at work on my recital programs for next season. I plan to include a number of the difficult Debussy

"Proses Lyriques," also numbers by Ravel, Stravinsky and Rachmaninoff. I do not intend to let the pictures or anything else interfere with my music."

Mme. Namara's concert tour next season will include a number of appearances with orchestra. She will break into her vacation period to the extent of singing at one of the Stadium concerts late in July, also appearing at the closing Globe concert, June 30, at DeWitt Clinton auditorium.

It is possible that Mme. Namara will go to London next spring, as she has been asked to do a series of recitals for Boosey & Co. D. L. L.

JAPAN'S COMPOSERS UNITE

Yamada Heads New Society Which Seeks International Affiliations

TOKIO, JAPAN, May 18.—With Kosçak Yamada as its central figure, the Society of Japanese Composers has been formed, including among its members Mr. Narita, Mr. Konoe, Mr. Ishikawa and others. The society is assisted by Kenzo Sato, the Japanese violinist, other writers and artists. The main works of the society will be the publication of music, giving recitals and concerts and also lectures on the art. A special feature of the undertakings is the attempt to establish touch with composers of Europe and America.

Thus our Kosçak Yamada has roused himself as leader of musical Japan in company with those enterprising artists. The new direction toward which Yamada and his colleagues are bending their efforts as well as their progress may be worthy of attention for those interested in the future of music in Japan.

Leo Ornstein's work was introduced for the first time to the Japanese au-

dience by Mr. Ishikawa, B.M., fresh from America, at a concert given on May 9, on which occasion he also gave a few of his own compositions for piano. H. IWAKI.

Ethelynde Smith Starts on Summer Tour in Southern States

After a brief rest at her home in Portland, Me., Ethelynde Smith, soprano, who recently completed a successful tour which took her to practically all the Western and Southern states of the country, started out on another tour which will include appearances in Rock Hill, S. C., June 18; Baton Rouge, La., June 21; Pineville, La., June 24, and Natchitoches, La., June 24. Many of these are re-engagements. Miss Smith will return to Portland on July 1, and plans to devote the summer months to rest and study.

Ada Sassoli, Harpist, Returning to U. S.

Miss Ada Sassoli, the Italian harpist, known in America through her tours a few seasons ago, will be here next season for a limited period.

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MARIE SUNDELIUS

of the

METROPOLITAN OPERA COMPANY

Completes tour with SCOTTI OPERA COMPANY

Louisville Herald,
May 27, 1920

Marie Sundelius was the Mimi, so coy, so wistful, so faithful and with an end that, fortune apart, she shares with Dumas' heroine. Very delightfully sung, very delicately sketched, very amply embraced was this most grateful of roles whose very simplicity of range and melody adds to its difficulty.

* * *

Rocky Mountain News
June 5, 1920

The singing of Marie Sundelius and Ernest Davis was extraordinary in every respect. Miss Sundelius had a heavy part, but she did it with no sign of fatigue, either spiritually or vocally.

She possesses a clear, round-toned, sparkling voice which is sweet and pleasing in timbre and used with ease and understanding. Her singing of "May laurels crown thy brow" was of commanding beauty and loudly acclaimed.

* * *

Commercial Appeal, Memphis
May 21, 1920

Especially fitting was the choice of Marie Sundelius for the Musetta, as her voice, a pure coloratura, in contrast after a fashion with the leading part, served as a diamond setting for a voice of pearl.

* * *

Denver Times
June 5, 1920

Madame Sundelius was her usual charming self, personally and vocally, as Aida, the Ethiopian slave. She has a voice that is probably the finest of its type in this generation. Her intonation is gloriously free and true. There was no sign of forcing.



© M. L. McKin

Louisville Times
May 27, 1920

The Mimi of Marie Sundelius was lovely and affecting, her voice of exactly the right quality for this alluring impersonation.

* * *

Birmingham News

Marie Sundelius, as Mimi, in "Mi Chiamano Mimi," as well as the duet number of both in "O, Soave Fanciulla," all in the first act, will carry with them for a long time to come the memory of a real musical treat.

* * *

Memphis News Scimitar

While the role of Musetta, essayed by Sundelius, who has won favorable criticism whenever she has sung, is not one affording much opportunity, that infectious young woman invested it with artistic finish and her efforts contributed much to the evening's entertainment. That she will not appear but the once during the engagement is a source of regret to those who heard her, but the beautiful quality of voice will be long remembered.

* * *

Houston Chronicle
May 9, 1920

She gave one of the most artistic interpretations of the song ever heard in Houston. Her voice was of excellent quality and improved as she proceeded with the part. Her singing in the last act was a marvel of artistic beauty.

* * *

Memphis Press
May 21, 1920

The surprise of the evening was Miss Sundelius. With a voice of remarkable sweetness and power, and with, like Miss Easton, a comely face, she entirely captivated the audience with her interpretation of the little grisette.

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Bartik to Bring Prague Opera Forces to America Next Year

Destinn Will Head Company in Productions of Czecho-Slovak Works—Ballet Master-Concert Manager Will Endeavor to Engage Famous Bohemian Artists for American Tours

OTTOKAR BARTIK, the Metropolitan ballet master and concert manager, sailed for Europe on *La France* on June 24, for a stay of two months, which will be crowded with activities of various sorts.

"I was to have gone on June 9, but on account of the strike of the French dock hands, the steamer was delayed. I was especially anxious to get to Prague for the athletic festival, but, after all, I shall see some of it. My first stop will be in Paris, where I shall hear a number of Czecho-Slovak artists, with the view of bringing some of them to America next season.

"I have several things in hand that will be of especial interest to the musical public of America, the greatest of which is the return of the violinist Kubelik. Here are his steamer tickets, you see, for *La Lorraine* on Sept. 4. He is already booked for many concerts through the country, eight of which will be in New York. An interesting feature of his appearances here with orchestra will be that the orchestra is to be conducted by Oskar Nedbal, who was for eight years the conductor of the Tonkünstler Orchestra in Vienna. He is one of the most prominent of European conductors and is a Czecho-Slovak. Another conductor I hope to bring over is Ladislav Celansky of the Philharmonie at Prague. Both of these men are old school friends of mine. Nedbal's ballet, 'From Story to Story,' founded on one of Hans Andersen's fairy tales, had enormous success in Munich. Celansky, besides being in Prague, was six years in Paris and two years with the Philharmonie at Varshava. He is an interesting-looking man of the type of Liszt, with long, straight hair.

"Ema Destinn will be under my management, and besides singing at the Metropolitan and Chicago companies, she will be heard in innumerable recitals.

"I am anxious also to bring over the original Bohemian String Quartet composed of Karel Hoffman, Joseph Suk, who is the son-in-law of Dvorak; Herod and Zelenko. I am practically certain of engaging this organization. I shall also see Leo Slezak and try to persuade him to return with me.

"One of the most interesting things I have in view is a week of Bohemian operas that will be put on especially for me in Prague. When I was there last summer I conceived the idea of bringing to America the whole company from Prague to give Bohemian opera. I saw and talked to President Masaryk about it and the idea received his enthusiastic support. Minister Haberman also was in favor of the proposition, and both of

them promised me all the assistance, financial and otherwise, that I should require.

"When I talked to Director Smoranc of the Opera, he was less enthusiastic, and I could not imagine why until I found



Photo by Moffett Studios

Ottokar Bartik, Who Leaves America on a Musical Mission to the New Republic of Czecho-Slovakia.

out that he thought I would try to supplant him as director of the company. I told him I had no such intention, and that the artistic side of it should remain entirely in his hands and I should merely look after the business side, and he then put everything at my disposal. This engagement will not be until the season of 1921, and I suppose it is unnecessary to say that Mme. Destinn will be prima-donna of the company. We shall do 'The Bartered Bride,' of course, and four other operas which I have not yet decided upon.

To Stage a "Wild West"

"But my activities are not going to be exclusively for America nor for the purpose of bringing Czecho-Slovakia to America. It's a poor rule, etc., so I am going to stage an enormous Wild West Show in the open air theater near Prague. It is a huge place and will seat 50,000.

The government has put hundreds of soldiers, infantry and cavalry, at my disposal, and the costumes are all made from models manufactured here and sent to the costumers in Prague. There are a number of American Indians in Europe, all of whom will appear in leading parts. One of them is a student at Oxford. I have not yet worked out all the details, but I shall get busy on the boat and have everything ready when I land.

"You see, most of my time will be spent in hard work, but I shall take two weeks of vacation, one with Mme. Destinn at her castle near Prague and the other on Kubelik's estate, which is just at the Hungarian border. Kubelik had a stroke of luck about that estate. When the Allies were deciding about the Hungarian boundaries, it was thought for a time that Kubelik's property would be in Hungary, in which case it would have been confiscated. Fortunately, the decision was that the boundary of Kubelik's estate—that is, the outer boundary, was the limit of Hungarian territory!

"Yes, I shall be back in August. I sail on the twenty-fifth. Then I shall be able to let you know how many of my plans have borne fruit. At present I see no reason why they should not all turn out as I expect."

J. A. H.

ARTISTS COMBINE TO HELP ITALIAN SUFFERERS

Evelyn Scotney, Miss Chilson, Dazie, Bonfiglio, Walaveitch and Others Appear in Benefit

Evelyn Scotney, soprano of the Metropolitan Opera Company; Luella Chilson, soprano; Mlle. Dazie and Giuseppe Bonfiglio, Maria Ganbarelli and M. Walaveitch, Russian folk-song singer, were the artists who contributed their services to the concert given at Aeolian Hall on June 19, for the benefit of the Free Milk for Italy Fund, by the Junior Musical Art League. Miss Scotney in "Una Voce Poco Fa" from "Barber of Seville" and in "Annie Laurie," which was demanded as an encore, showed her vocal poise and won a resounding measure of applause. Miss Chilson, in a group of songs followed by the Arditi "Bacio," also was appreciated and called upon to add an extra number.

Two dance numbers were the joint contribution of Bonfiglio, that popular Metropolitan artist, and Mlle. Dazie, who found themselves admirably coupled in Salabert's "Tango Toes" and Lortzing's "Dutch Children." Miss Ganbarelli, a young danseuse, offered a Dvorak "Gypsy Dance," while M. Walaveitch, to his own balalaika accompaniment, gave some buoyant and interesting folk-songs. Excellent support was given to the artist by the accompanists, including Herbert Seiler for Miss Scotney, Mr. Yeates for Miss Chilson, and Katherine Harding of the Metropolitan for the dancers.

Besides these artists some thirty children of the League offered piano numbers, exhibiting, almost without exception, poor preparation.

F. G.

STAR QUARTET IN BENEFIT

Peterson, Ruffo, MacKenzie, Sciaretti and Others Aid Italian Cause

May Peterson appeared on May 27 at the gala concert given in the Grand Ballroom of the Waldorf-Astoria, New York, for the American Free Milk and Relief for Italy, Inc. As a former music student in Florence, the gifted American soprano was eager to contribute her services to this worthy cause and sang to her audience's delight songs by Caccini, Hageman and MacFadyen, adding as encores the old Scottish "Oh! Whistle and I'll Come to Ye, My Lad," La Forge's "To a Messenger" and "Comin' Through the Rye." Titta Ruffo, the great Italian baritone, sang an aria from Paladilhe's "Patrie" and a Costa song, and Tandy MacKenzie, a new tenor of splendid voice, sang Massenet and Donizetti arias beautifully. Alberto Sciaretti, pianist, played works by Martucci and Rachmaninoff admirably. The concert was given under the direction of Paulo Longone, who acted as accompanist for Mr. Ruffo, while Florence Ware and Stuart Ross were the accompanists for Mr. MacKenzie and Miss Peterson respectively. An address was made by the Rev. Dr. W. John Murray.

Four recital dates were recently booked for Blanche Goode, pianist, for the early fall months. On Oct. 2 Miss Goode will play in Joplin, Mo.; on Oct. 2 in Independence, Kan.; and in Tulsa, Okla., and Pittsburg, Kan., on Oct. 5 and 31.

WHEELING FORCES IN FINAL CONCERTS

Conductors Hoelzle and Mrs. Hilton Present Choirs in Two Programs

WHEELING, W. VA., June 20.—Musical affairs here have been quiet and informal, with two exceptions, since the closing of the season when John C. Freund, by his presence, so greatly helped to make Music Week the great success it undoubtedly was. The exceptions to the rule of small and informal musical happenings have been the presentation of Liszt's Thirteenth Psalm on Tuesday evening, June 15, by the choir of the First Presbyterian Church, under the direction of Elmer G. Hoelzle, choirmaster, and the second closing recital of the Thomson Church vested choir, directed by Mrs. Anna Hilton-Otto.

The particular feature of the Liszt Thirteenth Psalm, as presented at the First Presbyterian Church, was the soloist, Chester Humphreys, tenor of the East Liberty Presbyterian Church, of Pittsburgh, whose singing made a deep impression. Not only was his solo work in the principal part of the program well received, but he also scored a decided success in his singing of a group of four songs, the most important of which was the aria from "Aida," "Celeste Aida." In the difficult setting of the Thirteenth Psalm the work of the choir was praiseworthy. It has been the first time the choir has ever undertaken this tremendous composition, and in fact many claim it has never been sung here before.

Mrs. Chester Johnson was heard for the third time this season, assisted by the choir, in the "Inflammatus" from "The Stabat Mater," which was introduced in the first part of the program, and she produced the same marked impression upon her audience as in her first singing of this masterpiece.

Conducted by Mrs. Anna Hilton-Otto, the choir of the Thomson Church presented an interestingly diversified program. The appearance upon the program of two compositions by Oliver Edwards, well known organist of the church, creating widespread interest in the audience. Mr. Edwards has become locally known through some of his compositions, few of which he has published but many of which he has arranged for voice, organ and piano.

The first number arranged for organ was a strikingly vital "Overture Militaire." The second, "Soaring," was written for Mrs. Otto. It is a beautiful lyrical setting for the birdlike flights of her finely cultivated voice. Both numbers were accorded great applause.

Carl Neer, baritone, pleased with his songs, and particularly in the duet which he and Mrs. Otto sang, "In the Garden of Your Heart."

Events of interest, too, have been the closing recitals given during the past few weeks by teachers who have presented their pupils. Among these have been Mrs. Elsa Gundling Duga, teacher of voice, and Miss Jessie Wolfe, teacher of piano, who gave a series of informal evening studio recitals. Mrs. W. A. Bard and Mrs. Retta Fawcett Moore closed their season of teaching with studio recitals, in which they presented their pupils jointly.

Mrs. Riccardo Ricco, one of the best known teachers in this part of the State, sailed recently for her home in England, where she will remain for the summer.

Elmer G. Hoelzle is attending the National Convention of Rotarians in Atlantic City, where he has charge of the community singing.

H. C. S.

Shattuck Engaged for His Fourth Return Engagement in New Orleans

Arthur Shattuck will play a fourth return engagement in the Tarrant concert series in New Orleans next season. Other artists to be featured in the same series are Galli-Curci, Raoul Vidas and Carolina Lazzari.

Nichols and Aides in "Messiah"

John W. Nichols, tenor, was one of the soloists of the production of Handel's "Messiah" which was presented by the Middle Dutch Vocal Union under the direction of Louis C. Jacoby in the Middle Dutch Church, New York, on June 4. Other soloists were Sarah Moore, soprano; Adelaide R. Babcock, contralto, and Frederick R. Winant, basso.



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First Annual Celebration Is Staged by Vancouver-Westminster Choral Union, Under Bâton of H. A. Fricker—Local Orchestra Assists—Middleton, Douglas, Mrs. Fahey and Mrs. Brougham, the Soloists

VANCOUVER, B. C., June 10.—This city closed what proved to be the most successful musical season in its career last week in the Arena where an audience of over 5000 persons witnessed the first annual festival of the Vancouver-Westminster Choral Union of 400 voices under the gifted bâton of H. A. Fricker of Toronto. It included a memorable performance of Mendelssohn's "Elijah" assisted by a specially selected local orchestra of sixty musicians. It was the birth of a movement which means much to the musical welfare of Vancouver and so well pleased with their efforts are the promoters of the venture that already plans are under way for a three-day festival next year which will eclipse anything given previously on the Canadian coast.

The singing of the Union on the present occasion in the Mendelssohn oratorio stood out as one of the best things ever heard here from a choral standpoint. In the respective sections of the big choir there was abundant evidence of careful and intelligent attention to such vital matters as nuances, rhythm, phrasing, enunciation, and interpretation especially noteworthy being the dramatic effects in the fire and rain choruses. The sopranos and basses shone resplendently while the tenors and contraltos, although numerically unsatisfactory, more than made up for this deficiency by their refined utterances and rigid adherence to that much neglected asset—tone quality. The work of the hastily assembled orchestra was of a decidedly creditable nature. Throughout the performance, Mr.

Fricker conducted with his accustomed technical and artistic skill.

The soloists were Arthur Middleton, the brilliant New York bass-baritone, who in the rôle of the *Prophet* scored an undisputed triumph by virtue of his sterling singing. Mr. Middleton was in superb voice and his brilliant delineation won for him a veritable ovation. His work, together with that of the chorus, was easily the outstanding feature of the performance.

The other soloists were Mrs. Macdonald Fahey, soprano; Mrs. W. F. Brougham, contralto, and Norman Douglas, Winnipeg tenor, the latter offering particularly efficient service.

The second evening of the festival took the form of an organ recital in St. Andrew's Church by Mr. Fricker whose playing of a thoroughly eclectic and brilliant program proved of remarkable interest to a large gathering.

Galli-Curci was the artistic magnet necessary to draw a throng of over 8000 music enthusiasts to the Arena recently. The gifted diva was in her best mood and her singing fairly electrified her listeners. She was obliged to respond to a number of rousing recalls. Excellent assistance was given by Homer Samuels, accompanist, and Manuel Berenguer, the talented flautist.

The appearance of Percy Grainger also must be numbered among the local notable musical events. The clever Australian composer-pianist at his recital in the Avenue Theater delighted a host of admirers in a program which gave the artist ample opportunity to disclose his unquestioned talents.

Other famous artists who endeared themselves to Vancouver music lovers during the past season were Sophie Brislau and Albert Spalding. R. J.

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Photo by Marcia Stein

Artists of 1920

CELINE VER KERK
VAHRAH HANBURY
WILLIAM GUSTAFSON
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KANSAS CITY COMPOSER AWARDED GOLDMAN PRIZE

Carl Busch, Conductor of Symphony Orchestra, Wins Award for Best Native Band Work

The prize of \$250 offered by Edwin Franko Goldman for the best original composition for band by an American composer has been won by Carl Busch of Kansas City, Mo. Victor Herbert and Percy Grainger were selected as judges in the contest arranged to encourage native composers and create band music.

Mr. Busch, who is conductor of the Kansas City Symphony Orchestra, was born in Denmark, but has been a citizen of the United States for more than twenty-five years. Mr. Goldman has extended him an invitation to come East and conduct the first performance of his prize-winning composition, "A Chant From the Great Desert," which will be played by the Goldman Concert Band on July 5. At this concert, which will be given at Columbia University, only the works of American composers will be performed.

Mr. Goldman says that over two hundred compositions were submitted. Some of them, which did not comply with the rules, were not considered, but those that did were examined most carefully by the judges. The prize is to be made an annual feature in connection with the Columbia concerts.

Enrico Passalacqua, Margherita Brendell and Uda Waldrop in Healdsburg, Cal.

HEALDSBURG, CAL., June 19.—Enrico Passalacqua, tenor, was heard recently in concert here. This young artist, who is the possessor of a fine voice of large range, was heard to advantage in an interesting program of songs by Italian composers. For this occasion he had the assistance of Margherita Brendell, contralto, and Uda Waldrop, pianist, the concert proving a veritable artistic triumph for all three artists. The closing number was the duet, "Ai Nostri Monti" from "Trovatore," which was brilliantly sung. Mr. Passalacqua, who has been engaged to make his debut in Italy, is a pupil of Leandro Campanari, the well-known vocal teacher of San Francisco.

Alexander Russell and Students Give Graduation Recital at Princeton

PRINCETON, N. J., June 15.—Alexander Russell, director of music at Princeton University, gave the commencement organ recital in Procter Hall on Sunday afternoon, June 13, assisted by Harrison W. Smith of the class of 1920 and Francis W. Roubush, class of 1922, violinists, and Malcolm S. Davis, class of 1922, baritone. Mr. Russell performed in his usual admirable style works of Bach, Wagner, Saint-Saëns, Tchaikovsky and Loret, and assisted Messrs. Smith and Roubush in their performance of three movements from Godard's "Duettini." Mr. Davis sang H. T. Burleigh's Negro spirituals, "Deep River" and "Nobody Knows the Trouble I've Seen."

Zanco de Primo and Mme. de Primo Appear in Joint Recital

Mr. and Mme. Zanco de Primo, the tenor and his exceptionally gifted wife, the Russian pianist, presented a joint-recital program in the Mary Stuart Studios at Carnegie Hall on June 14 that made the listener feel one had at last discovered an oasis in New York's spring season desert. Such artistic mouldings and such effortless technical effects as Mme. de Primo produces places her in the front row of artists. In her playing one always feels that she is expressing her individuality and is not purely a pattern follower. Of compositions which included works of Rubinstein,

Schumann-Heink Joins Miami's New Grandmothers' Musical Club



President and Members of the Florida Cardinal Club of Miami—All Are Grandmothers

MIAMI, FLA., June 25.—"Youth will be served," so they say; but in Miami, it isn't going to be served all the time, musically. Not if the dear old ladies here pictured know it. There are sixteen of them and they comprise the Florida Cardinal Club, calling themselves after the Florida songbird. One must be at least seventy and a grandmother to be eligible; so just to show what they can do, five of them are great-grandmothers, and the President, Mrs. Anna E. King of Thompsonville, Conn., owns to eighty-nine years. A very remarkable, highly cultured woman she is, at that; and conducts all the meetings according to Roberts' Rules, just as her great granddaughter might.

Chopin and Liszt, the Scriabine Prelude for the Left Hand Alone stood out as memorable because of the delicacy of fashion in which it was interpreted. Rubinstein's "Caucasian Dances" stood out for brilliancy, and Brangäne's aria from "Tristan and Isolde," which Mme. de Primo has arranged for the piano, was likewise impressive. Mr. de Primo sang well-loved operatic excerpts in convincing style but seemed particularly happy in the "Come un di" aria from "Andrea Chenier" and in an appealing song, "La Chimère S'envole" which Mme. de Primo also composed. His voice is vibrant and there is richness in its quality.

J. A. S.

Hagerstown Choral Society Introduces Prominent Soloists

HAGERSTOWN, MD., June 15.—The Hagerstown Choral Society won new laurels in its May festival at Nixon's Academy on May 27, when it brought four admirable soloists from New York in Lotta Madden, soprano; Ellen Rumsey, contralto; Allen McQuhae, tenor, and Royal Dadmun, baritone. Herbert Smock, conductor of the chorus, accomplished his

work in splendid style and obtained fine results from his singers in Rossini's "Stabat Mater," which was the closing work of the evening. Able work was done by the accompanists, Ralph Boyer and Roy A. McMichael. Much credit must also be given to Mrs. J. C. Byron, president of the Choral Society, for the success of the evening, for she has worked indefatigably toward making it the important event of the society's year of activity.

Hanson Artists Engaged for Stadium

F. C. Coppicus, manager of the Stadium concerts, has engaged the following artists from the M. H. Hanson office: Marcella Craft, soprano; Rudolph Polk, violinist; Vera Barstow, violinist, and last, but not least, Cecil Burleigh, the composer-violinist. These will appear during the first period of the Stadium concerts.

JERSEY CITY, N. J.—William Pagdin, choirmaster of two large churches in Jersey City, gave a program at Emory Methodist Church last week when about ten of his vocal students appeared.

NEW ORLEANS PLANS BIG OPERA HOUSE

Raising Fund for Larger Theater on Site of the Historic Old Structure

NEW ORLEANS, June 17.—A definite step has been taken towards replacing the French Opera House which was last year destroyed by fire, by Gustave Llam-bias who plans to raise the sum of several thousand dollars necessary. As the property belongs to Tulane University, it would be tax exempt.

W. Ratcliffe Irby, who some years ago purchased the old building and presented it to the University has expressed his willingness to make a substantial contribution towards the fund, as have both George Denegre and Benedict Grunewald, among other prominent wealthy persons. It is proposed to reproduce the building on the same site but with a larger seating capacity.

The New Orleans Conservatory opened its Summer School on June 15. This is the first time a specializing school in music and dramatic art nearer than Cincinnati has offered a summer term. There will be classes in all practical and theoretical subjects needed to make a complete curriculum for the music school and conservatory divisions. The term will end Sept. 1.

Mme. Christiane Eymael, formerly of Paris, was heard last week in recital, proving herself an artist with excellent interpretative ability.

Edith de Lys, formerly of the French Opera Company, who has been touring with Jay McGrath, violinist, and Mary Cushing Ely, accompanist, has left for New York. H. P. S.

BLIND ARTISTS IN CONCERT

Haitowitsch, Vogts and Miss Mahan Give Annual Event in Wilmington

WILMINGTON, DEL., June 7.—What has come to be a recognized event in the musical season of Wilmington, the concert for the blind, and by the blind was given to-night in the Playhouse before a large and highly responsive audience.

There were three artists: Elmer Vogts, pianist; Lucile Mahan, soprano, and Abraham Haitowitsch, violinist. Although their program was extremely lengthy, their hearers applauded the concluding numbers with even more fervor than those which had preceded.

Mr. Haitowitsch scored especially in Sarasate's "Gypsy Airs," which he gave with a spirit and fire little short of amazing considering the handicap under which he played.

Miss Mahan, who has been studying at Peabody Conservatory, Baltimore, revealed a voice of unusual strength and at the same time a beauty of tone which captivated the audience. She won most favor by her singing of Sibella's "The Street Organ," "O Bimba, Bimbetta," "Gironetta," and the "Ballatella" from Pagliacci.

Never before in his previous appearances in the blind concerts here has Mr. Vogts played so well or so completely enraptured his auditors. Under the tuition of George Boyle, of the Peabody Conservatory, he has gained remarkably until to-day he ranks well with any blind pianist on the concert stage and surpasses very many professional piano virtuosi who can see. Beside Liszt numbers, Mr. Vogts played, with natural affection and regard, two compositions by Boyle, "Evening" and "Gavotte and Musette."

The concert served to emphasize anew the wondrous gifts and powers of the sightless in music and their marvelous feats of memorization, especially when one considers that their great handicap. T. H.

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Life—John Powell's Work Gains Ovation—Spalding Made
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By ALFREDO CASELLA

ROME, June 1.—For a number of weeks, people have awaited with great curiosity the New York Symphony Orchestra. One knew about the excellence of its personnel, the great reputation of Dr. Walter Damrosch and the sympathy which he has so often demonstrated toward the music of modern Italy. It will suffice to say that the arrival of the celebrated orchestra has been most eagerly awaited. However, a certain doubt existed among one portion of the public. It must be remembered that Italy is a country which has nursed music—the results of this constitute a certain national pride. This does not, however, prevent the Italians from admiring and loving the great musical success of Germany, France, Russia, etc., though it does make us suspicious of countries of whose musical past we know little, among which is North America.

Not only does the United States appear to us innocent of all musical traditions, but the music spread among us during the last few years, fox trots and jazz bands, created among us an idea of American music, as well as an atmosphere scarcely conducive to impartial judgment. Personally, I deplore this attitude for I admire without reserve Negro and fox trot music. I owe to certain "jazz" bands some of the strongest emotions of my artistic life.

If I did not fear that my paradox would be misunderstood, I should even say that an evening of "jazz" music tires me infinitely less than certain reputed and sometimes sublime musical works and I can even go further to say that I prefer an evening of such dance music to hearing the Mass in D of Beethoven or even the "St. Matthew" Passion of Father Bach. However, there are still among us numberless persons for whom music to be good must necessarily be tiresome and they treat as inferior art certain forms of music to which much poor humanity owes a large part of its joy. I say this to prove that in my eyes such music which certain persons hold up as a reproach to America is rather a glory to your country, for I find in it that enormous force of vitality, that young and deeply dynamic force which has placed the United States at the head of the world as a truly futuristic nation.

Queen at Début

On the very first evening, Saturday, May 22, the great auditorium of our Augusteo was filled with a large and attentive audience. The presence of Her Majesty, Queen Marguerite, imparted to the gathering the appearance of festive brilliancy. When Dr. Damrosch appeared, a long and hearty ovation made him feel the cordial sympathy of our public and if the first two pieces of the program, the Overture to the "Roi d'Ys" by Lalo and the "Eroica" Symphony of Beethoven had only a moderate success, the exquisite little piece by Fauré, "Filleuse" from "Pelléas," and by Ravel, "Laidronnette, Imperatrice des Pagodes" called forth great enthusiasm. The greatest success of this first concert was the curious Negro Rhapsody of John Powell, admirably played by its composer with flashing virtuosity. It was splendidly accompanied by Dr. Damrosch. The audience recalled Powell a great number of times but the young virtuoso would not give an encore. It is a pity, for we have seldom heard so infinitely interesting a pianist, one of the best among the young players now living. We hope to hear him soon again in Rome. The first concert ended with an excellent performance of the Prelude and the "Death of Isolde" from "Tristan."

The next day everything went better. The orchestra more rested and in marvelously good shape gave us a vivid performance of the overture, "Le Baruffe Chiozzotte" of Sinigaglia and admirable interpretation of the "New World" Symphony of Dvorak. The splendid quality of the orchestra was completely unfolded this time. The close of the Largo gave

the audience an infinitely poetic impression. After a no less perfect performance of the "Meistersinger" Overture of Wagner, we heard again with the greatest pleasure an artist very dear to our public, an artist whom we consider somewhat as one of our own, Albert Spalding. He played with remarkable virtuosity the Third Concerto of Saint-Saëns, which he made endurable by the sheer grace of his talent. He had a formidable success. The audience recalled him numberless times, but he was as disinclined to give an encore as his comrade Powell the evening before.

During his stay in Rome, Dr. Damrosch was tendered many receptions. On Saturday, the 22nd, the St. Cecilia Academy held a brilliant reception in his honor. Among those who attended the function were Senator Pompeo Molmenti; the United States Ambassador to Rome; Comm. Colasanti, General Director of the Beaux-Arts; the president of the Academy; the representatives of the municipality; all the Academicians; Maestro Enrico Bossi, Director of the Conservatory; Maestro Molinari, Artistic Director of the Augusteo and almost all the musicians of our younger school who happened to be in Rome. Among those were Malipiero, Respighi and Tommasini.

The Assistant Secretary of State of the Beaux-Arts gave Dr. Damrosch the insignia of Officer of the Crown of Italy. Count Blumenstihl made a presentation speech and Dr. Damrosch replied with a brief and delightful speech of acceptance.

Natalie Boshko Plays at Community Center Concerts in New Bedford, Mass.

NEW BEDFORD, MASS., June 15.—The first of the community concert series was given in the two community centers and in the High School auditorium on Tuesday, Wednesday and Thursday of last week by Natalie Boshko, violinist. Miss Boshko's numbers were the same for each concert. The Orpheus Quartet for this occasion consisted of Philip E. Drew, Thomas Kirkham, Louis Macy and Clarence P. Jenny. Mrs. Stella Godreau accompanied Miss Boshko. The first concert was held in the Abraham Lincoln School.

Enrica Clay Dillon to Conduct Summer School at Harrison, Me.

Enrica Clay Dillon, New York teacher of dramatic art as applied to opera and concert, has closed her studio after an active teaching season. Miss Dillon left New York recently, motoring to her summer home in Louisa Orchids, Harrison, Me., where she will conduct operatic classes during July and August. During this period Miss Dillon will give an operatic festival in which many of her pupils will take part. She plans to return in September to resume her teaching in New York.



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PROGRAM ABLY GIVEN AT COMMENCEMENT

N. Y. College of Music and
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The commencement concert of the New York College of Music and the New York American Conservatory of Music took place at Aeolian Hall on Friday evening, June 18.

Piano, violin, 'cello and harp were all heard as solo instruments and there was some splendid ensemble work. Mendelssohn's Trio in D Minor, the first program number, was intelligently presented by Luella Lindsay, Carl Oberbrunner and Adrian Siegel. Miss Lindsay scored later as soloist when she played the Mendelssohn Violin Concerto.

Two sopranos, Olivia Martin and Viola Philo, proved lone representatives of the vocal department. Miss Martin seems particularly gifted. Her voice, which is naturally clear and warm in quality, is well handled. One always feels she has plenty of reserve-voice and that giving out what she does is costing her no effort. In Bemberg's "Jeanne D'Arc" her climax was stirring. Augustus Valentine scored as harp soloist and Joseph Meresco as pianist.

Other students heard were Adrian Siegel, 'cellist; Florence A. Gwynne, pianist, who played the Schumann Concerto in A Minor; and David Gindin, pianist. A vocal ensemble by members of the vocal class and graduates concluded the program.

J. A. S.

Louis Graveure to Summer in U. S.

Louis Graveure, the noted baritone, will remain in the United States this summer and will fill a number of concert engagements during that time. He is now being booked for the coming season by W. H. C. Burnett of Detroit.

San Diego High School Forces in Concert

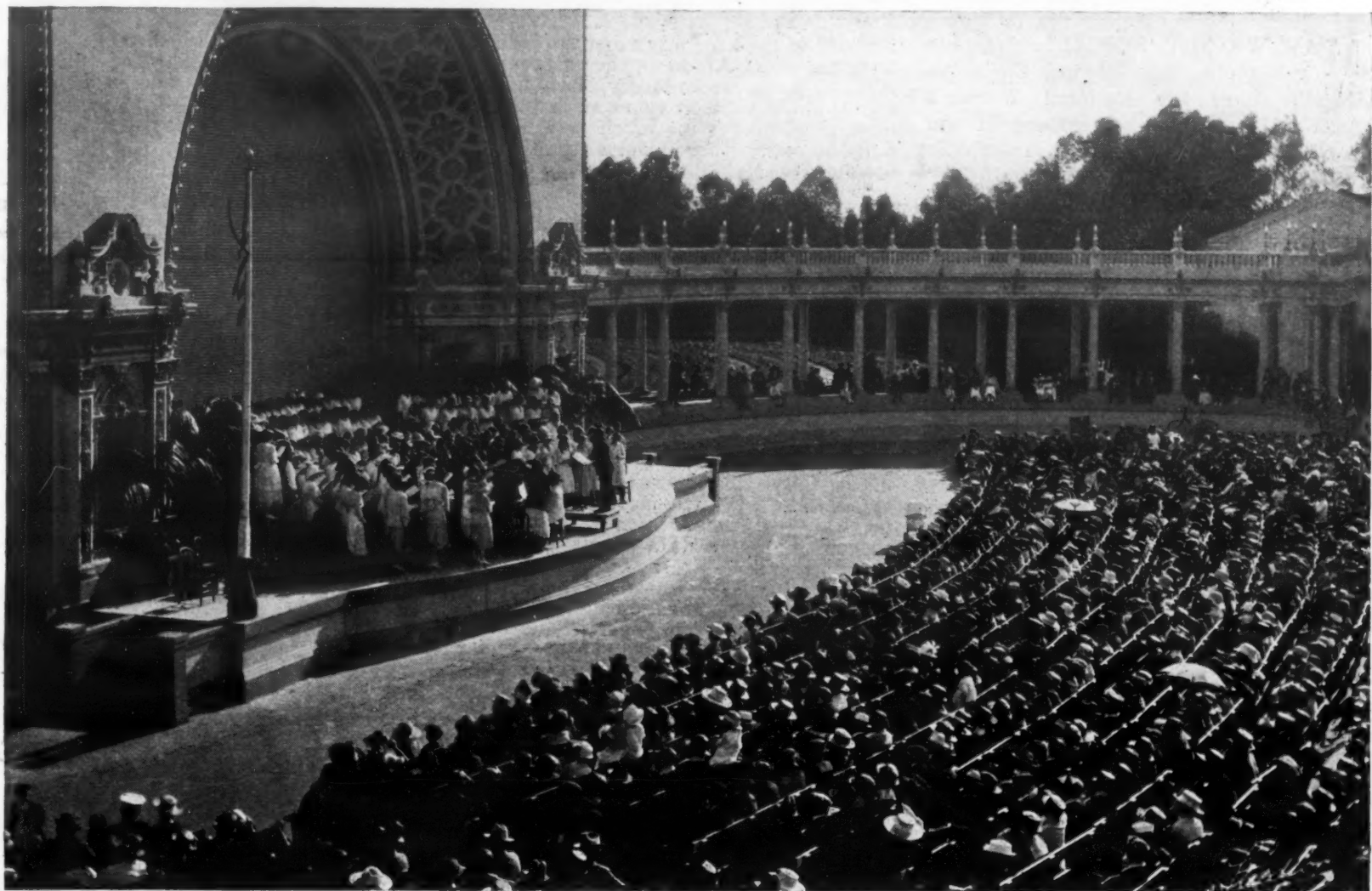


Photo by Famous Studios

Grand Chorus of the San Diego High School, W. F. Reyer, Conductor, Which Appeared in Its Annual Concert at the Spreckles Organ Pavilion on June 6. The Chorus Numbered 218 Pupils

SAN DIEGO, CAL., June 7.—The Grand Chorus of the San Diego High School of over 200 voices appeared in its annual concert at the Spreckles Organ Pavilion in Balboa Park on Sunday afternoon. The chorus is conducted by W. F. Reyer of the school faculty, and

was assisted by Hugh E. Morgan, baritone, and the Senior Girls' Glee Club and Mrs. W. F. Reyer, accompanist. The program, which included standard choral works was greatly appreciated by the large audience which attended. Warm praise was given these youthful singers

for their splendid work. The concerts had been previously given in the huge stadium and it was considered a splendid improvement to have it at the organ pavilion. The program, which was preceded by an organ recital by Dr. Humphrey Stewart and followed by a community sing, led by L. S. Pilcher of Los Angeles, was as follows: "Gipsy Chorus," Balfe; "The Mill," Jensen, Grand Chorus; "On the Road to Mandalay," Speaks, Hugh Morgan; "Farewell to the Forest," Mendelssohn; "Peasants Wedding March," Sodermann, Grand Chorus; "A Dream Boat," Gaynor, Senior Girls Glee; and "The Vikings," Fanning, by the Grand Chorus.

The annual convention of the California Music Teachers' Association which is to be held in this city July 6, 7, 8 and 9, will make the San Diego Club House its headquarters. Great preparations have been made for an elaborate program and many of the leading musicians of the state have consented to take part.

W. E. R.

ZOELLNERS END SERIES

Quartet in Last Los Angeles Concert—
Program by Apollo Club

LOS ANGELES, June 10.—The Zoellner Quartet closed its Los Angeles series of ten concerts at the Ebell Clubhouse, June 8, giving examples of three epochs of chamber music composition, playing from Handel, Mendelssohn and Debussy. The numbers were the Debussy Quartet, Op. 10, the Mendelssohn Quartet, Op. 12 and the Handel, Sonata in G Minor for two violins and piano, played by Antoinette, Amandus and Joseph Zoellner, Jr.

During the season just closing the Zoellner Quartet has given 117 concert programs, covering three-quarters of the country. Amandus Zoellner, who has had charge of the violin department of Pomona College, at Claremont most of the year, will spend the summer in Los Angeles bringing his family to the Zoellner city home.

The Apollo Club, of Hollywood, a section of Los Angeles, under the direction of Hugo Kirchhofer, presented an excellent program at the Hollywood Woman's Clubhouse, June 7. The club is a young organization but shows the careful drilling under its leader, who is one of the most popular musicians of Hollywood. It has thirty-five singers at present but will be enlarged to fifty next fall.

The soloist was Myrtle Pryibil Colby, soprano, singing several numbers of her husband's (F. H. Colby) composition. She was especially successful in his "California Garden" numbers and won encores, to which she responded by singing one of Mana-Zucca's songs. W. F. G.

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The Rocky Mountain News, June 5, 1920:

"Ernest Davis entranced the audience from the very start. He has a rich, powerful tenor voice, of surpassing quality in all parts of the range. He sings with his head as much as his voice and enters into the true spirit of the text, which he enunciates with distinctness at all times. Added to his unusual voice, he has a personality that is pleasing and devoid of the usual 'tenor ego.' The audience became enraptured by his singing and applauded him heartily throughout the entire performance. His rendition of 'Celesta Aida' was superb."



The Denver Times, June 5, 1920:

"The tradition for those who have sung the rôle of Rhadames, from the time of Signor Mongini, who took the tenor lead when the opera was first presented at Cairo, Egypt, Dec. 24, 1871, to Caruso of our own era, has been to make the Egyptian captain a sort of martial salvation shouter. Mr. Davis, however, who took the part last night, avoids this inartistic conception. Throughout he had a clean-cut, yet expressive, lyric quality at his command, as well as a big, robust tone."

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BOOKS VIEWED AND REVIEWED



MAY WRIGHT SEWALL, for nine years chairman of the Executive Committee of the National Woman's Suffrage Association, President of the World's Congress of Women at the World's Fair and special women representative of the United States at the Paris Exposition, has written a most extraordinary book, entitled "Neither Dead nor Sleeping";* so extraordinary in fact, that such recapitulation as the above is necessary in order to recall the author's claim to serious attention.

The book is of interest to musicians only through the section devoted to the author's psychic friendship with the disembodied spirit of Anton Rubinstein. That the great Russian master personally chose a prominent clubwoman who was not at all musical to become the medium for the expression of his musical thought; that he personally supervised the details of the purchase by her of a piano (apparently waiving his commission) and that he thereafter interested himself continuously in physical exercises and training of all kinds, including his pupil's diet; and that for seventeen years this delightful friendship "blessed her life," may possibly interest ambitious students of the piano, looking for a new teacher. That she took sufficient oral instruction in theory and directions for practice to cover 600 quarto pages, Mrs. Sewall states also. There is no suggestion that these directions, etc., will be published. She adds that her piano has been in storage since 1908, and that her "dear Master" has "never had the opportunity to give her the practice on the instrument anticipated by him always from our first meeting."

It would, therefore, seem somewhat of

*"Neither Dead nor Sleeping." May Wright Sewall. (Indianapolis: Bobbs-Merrill Company.) Pp. 320.

a waste of time for any other students to page the great Anton on the ouija-board. Art is long, undoubtedly, but life is short; and seventeen years, probably, for most people cover too much time to give without any other results than those obtained by Mrs. Sewall. C. P.

DEEMING that "America has for a long time possessed a number of distinctive elements in music which were found in no other country and therefore were inevitably American" and that the fact has not been sufficiently recognized, a certain Eugene E. Simpson, of Taylorville, Ill., has written a booklet of fifty odd pages designed to make "America's Position in Music"† clear to an uncomprehending world. Mr. Simpson does nothing so formidable, however. The volume amounts to very little more than a superficial and not always accurate catalog of the writings of certain composers, not a few of them obscure and mediocre, with side remarks about Berlioz, Schumann, Mendelssohn, Wagner, Lortzing, Loewe, Weber and some others who have nothing to do with the case. The character and importance of Mr. Simpson's work can be estimated from the fact that where Sobolewski, Mortimer Wilson, Israel Amter, W. B. Olds and similar geniuses are honored with paragraphs or an entire page, Edward MacDowell is referred to only twice—once, in passing, as having utilized Indian themes, and again as author of "an 'Uncle Remus' Suite"—which he never wrote. "From Uncle Remus" is a piano piece, the seventh number of the "Woodland Sketches." A person who presumes to speak with authority of America's position in music ought to know these things. H. F. P.

PAUL ROSENFELD'S lately published "Musical Portraits"‡ might well be subtitled, "a book of opinions." Twenty essays set forth Mr. Rosenfeld's estimates of a like number of modern composers from Wagner to Ernest Bloch. Whether or not one agrees with what this young New Yorker has set down, it is difficult to avoid now and then being swept along with the churning currents that he has set in motion. Indeed, one feels that Mr. Rosenfeld has himself been carried away by the fervor which formed a primary impulse of his book. Yet there are times, and they are not infrequent, when he writes with a fine coordination of intellect and emotion and with singular insight into matters so subtle as to baffle a less informed or less eloquent observer. He discusses the following personalities in the order set down: Wagner, Strauss, Moussorgsky, Liszt, Berlioz, Franck, Debussy, Ravel, Borodine, Rimsky-Korsakoff, Rachmaninoff, Scriabine, Stravinsky, Mahler, Reger, Schoenberg, Sibelius, Loeffler, Ornstein, Bloch.

It would consume far more space than can here be spared to examine Mr. Rosenfeld's views on all of these artists and their art. A number of them, one feels, he has treated with engaging fairness, warm sympathy, thoroughness, and penetration. This holds in the case of creators like Strauss, Moussorgsky, Franck, and a few others. Certain passages in certain of these essays strike the critical reader as lodging fairly in the bull's-eye. Consider the following:

But chiefest of all, his [Moussorgsky's] music has the grandeur of an essentially religious act. It is the utterance of the profoundest spiritual knowledge of a people.

Or this, of Franck:

For, Belgian in part though his music indubitably is, Belgian of Antwerp and Brussels as well as of Liège and the Walloon country, Flemish almost in its broad and gorgeous passages, it is what the work of the superficially clever Saint-Saëns never attains to being. It is representative of the great classical tradition of France, deeply expressive of the French spirit.

But what will you say to this, in a sort of open letter addressed to Franz Liszt:

Besides being windy and theatrical, your music is what Nietzsche so bitterly called it, "Die Schule der Geläufigkeit—nach Frauen."

This sounds like Wilde, but assuredly it is not even a half-truth. And, clever as it sounds, was it wholly necessary

* "America's Position in Music." By Eugene E. Simpson. (Boston: Four Seas Co.) Pp. 53.

† "Musical Portraits." By Paul Rosenfeld. New York: Harcourt, Brace & Howe. Cloth. Pp. 314.

to drag in this thin-lipped epigram?

Passages like this one about the Abbé are so rare as hardly to deserve singling out. There are pages upon pages of brilliant, finely wrought writing—much that may be taken very seriously along with some that needs to be well salted. When it comes to contemporary men and things my opinion is as good as yours (I

think, a little better); and in this light Mr. Rosenfeld's high enthusiasms about a Scriabine or a Ravel become somewhat more understandable. This and that is what these names signify to him, and he tells you why with all the ardor at his command. In fine, "Musical Portraits" is more than a book of opinions; it is a book of enthusiasms; and if the colors seem too high in key or too richly laid on, why time will tone them down, unless they fade and peel prematurely. But it is an intriguing volume and its sincerity is indisputable. Clearly a book worth the time it takes to read.

B. R.

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Urban H. Hershey to Head Engle Conservatory in York, Pa.

Leading Pennsylvania Musician Chosen as Director and Honored with Degree

YORK, PA., June 9.—Urban H. Hershey, of this city, whose participation in musical activities in this and other municipalities during the past decade have gained for him prominence in seven counties of Southern Pennsylvania, was elected yesterday to succeed Prof. E. Edwin Sheldon as head of the Engle Conservatory of Music at Lebanon Valley College, Annville, this state. He will assume his new work at the opening of the fall term at the college.

Prof. Hershey will continue to reside in this city and will spend only a portion of his time at the conservatory. He will have a staff of assistants there and it will not be necessary for him to devote all of his time to institutional work. Prof. Hershey said to-day that he will continue to fill his position as organist at St. Paul's Evangelical Lutheran Church, this city, where he has played for the past fifteen years. He will also continue as director of the York Concert Choir and the choruses of the Young Men's Christian Association and the Young Women's Christian Association.

It is Prof. Hershey's present plan to secure several teachers to assist him at his studio here during the coming season.

At the same meeting at which Prof. Hershey was elected head of the conservatory he had conferred upon him the honorary degree of Doctor of Music in recognition of his meritorious and distinguished work in practice and advancement of music. He is a graduate of Lebanon Valley College, having left the institution with the class of 1895. He holds a certificate for proficiency in music from the University of Pennsylvania, awarded to him in 1903, and a degree of bachelor of music conferred upon him by the same institution in 1904.



Urban H. Hershey, New Head of the Engle Conservatory

Prof. Hershey came to this city about fifteen years ago and since that time has been responsible for much of the city's musical development. He succeeded Henry Gordon Thunder as director of the Schubert Choir, which organization was much talked of in territory between this city and Philadelphia some years ago. Recently he gained further prominence as director of the very successful York Concert Choir. The organization will resume activities under his direction in the coming season.

Prof. Hershey has studied at the New York College of Music, Alexander Lambert, a pupil of Liszt, director; also under Louis V. Saar, Herbert Spielter, Conrad Kind and Hugh A. Clarke.

H. D. C.

CHAUTAUQUA'S SUMMER SCHOOL TO OPEN IN JULY

Howard Clarke Davis Will Head the Faculty of Prominent Musical Educators

CHAUTAUQUA, N. Y., June 20.—Under the direction of Howard Clarke Davis, Director of School Music in Yonkers, the course of school and theoretical music at the Chautauqua Institution, Chautauqua, will begin on July 5, and end on July 30. Assisting Mr. Davis, will be Thaddeus P. Giddings, Director of School Music in Minneapolis; Luther G. Weigle, Director of School of Education, Chautauqua Institution and Professor of Christian Nurture, Yale University; Elbridge W. Newton, editor and music educator, Boston, Mass.; Helen S. Leavitt, composer and music educator, Boston, Mass.; Joseph E. Maddy, Supervisor of Instrumental Music at Rochester, N. Y.; and Lydia

Hinkel, assistant director of music at the State Normal School, Trenton, N. J.

The courses are designed to prepare persons from the fundamentals of music to their complete equipment as supervisor. They also meet the standards and requirements of the Regents of the University of the State of New York, and a diploma will be awarded to those completing the course. Certificates will be offered to those completing individual courses.

There are no requirements for admission but students must satisfy the Director that they are qualified to pursue with profit the courses elected. All candidates for the degree of Supervisor of Music must give evidence of an agreeable singing voice and, before the completion of their courses, that they can play music of a difficulty equal to a hymn tune. All candidates for the Degree of Supervisor of Instrumental Music must give evidence before their admittance that they can play at least one of the instruments of the symphonic orchestra and before the completion of their course that they have a working knowledge of at least three

others. Certificates are granted for the completion of individual courses.

The course may be completed in two, three or four years, but no person will be allowed to graduate with less than two years in residence study. The preparatory year consists of classes in subject matter, music reading and rote song interpretation. The first year, methods, practical teaching, musical appreciation and the child voice. The second year, dictation and melody-writing, elementary harmony, music appreciation, organization and administration. The third year, the psychology of childhood, advanced harmony, history of music, theory of conducting. The fourth year, history of education, methods of teaching harmony, composition and theory of conducting. There is also a supplementary course which includes, the orchestra and instrumentation, accompanying and arranging, children's classes in violin and children's classes in piano.

Opportunity is afforded for those desiring and having time and strength to study the piano and its literature with Ernest Hutcheson or his assistants, Miss Woods or Mr. Conradi; to study the art of vocal production with Horatio Connell or vocal coaching with Frederick Shattuck; violin with Sol Marcossion and organ with Henry B. Vincent.

Perfield System Demonstrated by Pupils in Fort Smith, Ark.

FT. SMITH, ARK., June 15.—Many accomplished pupils were presented in recital recently by Frieda M. Kusewitt, pianist, and representative teacher of the Effa Ellis Perfield teaching system in the Friedman Building. The pupils, ranging in ages of from six to twelve included: Edith Scott, Geraldine Meister, Evelyn May Dixon, Katherine Morley, Mary Foster of the creative classes; also

Dorothy Wright, Marie Kaemmerling, Alice Louise Davies, Geraldine Weller, Evelyn Englebright, Wilhelmina Mueller, Florence Kusewitt, Mary Louise Stough, Helen Parker, Myrthine Adair, Virginia Davis and Mary May Ray. Many works were heard composed by pupils of the Effa Ellis Perfield teaching system.

Harriet McConnell Scores as Soloist

Through a typographical error the name of the young American contralto, Harriet McConnell, appeared in the last issue of MUSICAL AMERICA as Harriet O'Connell. Miss McConnell appeared on Friday evening, June 11, as soloist with the Goldman Concert Band, Edwin Franko Goldman, conductor, on the green at Columbia University, and won a well-merited success singing Mana-Zucca's "Rachem" and MacDowell's "Thy Beaming Eyes." She was applauded to the echo by the large audience.

Spartanburg Festival a Financial as Well as Artistic Success

SPARTANBURG, S. C., June 17.—With a cash balance of \$1,200 in the treasury after paying all bills the directors of the Spartanburg Musical Festival feel greatly encouraged over the success of the 1920 festival. This festival has cost about \$19,000 against \$10,000 as a previous high-water mark. The financial statement concerning the festival which was held May 4, 5 and 6, was made at a recent meeting of the directors. At this meeting it was decided that the high standard set by the 1920 festival should characterize the festival of 1921.

D. G. S.


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BASSO

Tampa Morning Tribune, Feb. 13, 1920:

"James Stanley, basso, sang several songs and distinguished himself with an intensely dramatic rendition of Kipling's poem, 'Danny Deever.'"

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E-COLLENDER COMPANY
NEW YORK

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JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

Chicago Office: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Manager; Maurice Rosenfeld, Correspondent.
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NEW YORK, JUNE 26, 1920

WRITE TO THE MAYOR

As yet we have heard no reasonable objection advanced to Chamberlain Philip Berolzheimer's project to incorporate a well equipped municipal conservatory of music in the proposed Soldier and Sailor Memorial Building. It is but natural to expect that serious political obstruction will obtrude during the formative period of the venture, and for this reason we believe that the musical fraternity generally should stand squarely behind the plan. A letter to Mayor John F. Hylan expressing your views and sympathy with this movement to dignify the art of music will serve a valuable purpose just now. The city authorities should be made to feel that the musicians and music-loving public of New York are unanimous in their indorsement of the venture. They can know this only if public spirited representatives of the musical fraternity come forward to make known their preference in the matter.

WISE WORDS FROM LONDON

With delightful urbanity and tact, but right justifiably withal, the music critics of London lately "washed the heads" of several artists popular in America, who gave recitals in the English metropolis. The "washing" was of a nature to gratify serious music-lovers at home and make the offenders think, if they are given at all to that form of exercise. It was not the singing or playing of these artists that men of the distinction of Ernest Newman and Edwin Evans made the subject of their discreet reproaches, but the quality of the music offered. And in this they were profoundly, momentarily right. It is to be hoped that their words will carry more weight and their observations prove

more persuasive than have comments of similar purport at home. For among their own people the majority of singers, particularly in the matter of programs, are "proof and bulwarked against sense." Fortunately, all folk are not as complacent in artistic toleration as we.

Of one young artist a London paper said: "She is so clever a singer . . . that one regretted the more that her program was not of a more uniform level of interest. Some of the American songs she brought with her were a greater tribute to her patriotism than to her musical taste." Our Mr. Evans, on his part, spoke of "some songs, chiefly American, of a type which we accept only at the Ballad Concerts or, as a concession, at the tail end of a vocal recital, when only those stay who like them. . . . Had it been an unmixed recital of art-song the praise would have been unreserved." And then he asks himself "whether the blame for these incidents does not rest with those who cater to the great American public. You encourage artists to make concessions to the crowd," he continues, "and your criticism does not punish them for it as ours does, because popular success is held to counterbalance the opinion of those who really know. Over here there is a sharp division. We have artists, and not incompetent ones, either, who address themselves to the crowd and are rewarded accordingly, but criticism has little to say about them. If, however, one of our best musicians were to put his conscience in his pocket and aim at cheap effects, he would soon feel a wintry blast in his press notices, and the better part of the musical set would desert him as a body. Of course, he could console himself with the crowd and with his banking account. But one cannot have the best of both worlds, the artistic and the mercenary."

In all this Mr. Evans is absolutely and unequivocally right. There is a point beyond which artists become indifferent to criticism, to the coercion of "those who know." Our singers have passed that point. They have been feeding the public on trash for a period of years. The public is sufficiently appreciative to recognize and enjoy something better, but not exigent enough to demand it. It takes brains, experience, profundity to sing art-songs. It takes none to sing the sort of thing that vocalists present with impunity each season. Between the assurance of this and the insidious promptings of managers, the art-song is to-day successfully displaced by the products of crudity and vulgarity.

Would that our singers might, in Mr. Evans's words, "feel a wintry blast in their press notices." The unfortunate part of it is that, so long as a superficial public applauds them for their artistic unrighteousness, these "wintry blasts" will not chill them out of their self-complacency.

AN EXAMPLE OF CIVIC LEADERSHIP

Tacoma, Wash., the city with the Stadium that has been much photographed and talked about, is setting other American communities an admirable example of civic leadership in the promotion of music for the masses. Announcement recently was made of a second series of concerts in the Tacoma Stadium under public auspices at very low prices intended to bring in only sufficient money to meet expenses and not to result in any profit. The Tacoma Commercial Club and Chamber of Commerce, which some years ago first tried the experiment of bringing a celebrated artist and an orchestra to the Stadium, and which cheerfully paid the bill when a last-minute shower greatly reduced the attendance, has associated with it in the present venture the Rotary Club, the Kiwanis Club and other similar civic and business organizations. Five concerts by well known artists have been announced.

A similar series of concerts by celebrities was given as an experiment last year, the project originating as a private enterprise and later being taken over by the civic organizations, which saw possibilities not only for advertising Tacoma but for giving the people of the city something to make them more than ever proud of their city and their Stadium, as well as delighting them with worth-while music. The concerts were a logical development, it seems, of the earlier plans made and carried out by the Commercial Club. Last year's series involved a small deficit, which was immediately wiped off the slate. To the credit of all concerned, the loss of a few hundred dollars seems only to have strengthened the determination of the Tacoma enthusiasts to bring celebrities to their city at a price which will enable anyone who can afford a seat at a circus or a vaudeville performance, or even a better class picture house, to hear artists of national repute.

Municipalities and civic organizations throughout the country well may turn their eyes on Tacoma, for perhaps no greater step toward the realization of the American hope to lift music out of the hands of the few and give it into the hands of the many can be taken than that accomplished in Tacoma.

PERSONALITIES



Rudolph Ganz and His Son

Rudolph Ganz, the Swiss pianist, has more causes for pride even than his well-deserved fame as virtuoso, composer and teacher. One of them is the fact that his son, Roy, shown with him in the photograph above, was made headboy for 1920 at the Riverdale School, which he attends, and given a silver cup in commemoration of his "contribution to the life of the school." Young Ganz and his mother will sail for Europe on July 1, going to Paris and Switzerland, where the head of the family will join them in August.

Somervell—Dr. Arthur Somervell, just appointed to the post of London Inspector of Music, studied both in Berlin and at the Royal College of Music. He has published many songs, choral and orchestral works, piano pieces and other compositions.

Pennachio—The Italian composer, Giovanni Pennachio, has composed an opera, "Rendenzione," of which the book was written for Leoncavallo. The same composer, according to the expressed will of his dead colleague, has finished Leoncavallo's uncompleted opera, "Edipo Re."

Pierce—Seneca Pierce, the young New York composer, has recently finished a song for Mme. Alda, entitled "The Song of the Nun of Nidaros." The Metropolitan prima donna has included the song, which is now being published, by the way, on all of her recital programs for next season.

Scotti—Antonio Scotti, noted Metropolitan baritone, and gaining fame also as impresario, was among the guests at the wedding reception of Otto H. Kahn's daughter on June 15. Captain Mario Guardabassi, formerly tenor of the Philadelphia-Chicago Company, was also present; so were Artur Bodanzky and Mme. Bodanzky.

Foster—Roland Foster, editor of *Musical Australia*, has recently given some lectures in Sydney, of a highly original type, in which impressions of the world's leading musical artists have played a leading part. By vocal records he has illustrated the work of such singers as Galli-Curci, Alda, Journet, Sundelius and Schumann-Heink.

Schillig—As a rule, Presidential candidates are the only celebrities who ever cause a stir in their native towns. At last, however, comes a singer, Ottilie Schillig, whose "home town," Port Gibson, Miss., goes on record as recognizing the success she has made in New York, and accordingly has engaged her for a recital next season. Miss Schillig opens her coming fall tour with a recital in Aeolian Hall, New York, Oct. 13.

Fokina—In an interview printed a few days ago by the *New York Evening Telegram*, Vera Fokina, the Russian danseuse, gives, as follows, her recipe for success as a dancer: "To be a great artist in the field of the ballet, as in any other field, one must have so great a desire to dance that one could not possibly be happy without dancing. Such love of expression happens only when the art you desire to express is a gift. Technique can be developed, but the true rhythm of motion is in the heart."

Jonás—Alberto Jonás, the distinguished Spanish piano virtuoso, teacher among others of Ethel Leginska, Wynne Pyle and Pepito Arriola, contributes an interesting article to the June *Etude*, in which he remarks, among other things: "The great difficulty is that students are always hunting substitutes for practice, when there are no more substitutes for practice than there are for gold, diamonds, or your own heart-beats. Nothing can take the place of practice, which means devotion to one's art." Señor Jonás contests the tradition that to become a successful pianist one must accomplish wonders in one's early childhood, and adduces his own case in proof.



POINT AND COUNTERPOINT

By Cantus Firmus

A New Publicity Agent for "Elijah"

[Contributed by W. J. Bryans of Toronto]

A sensation was recently created in musical circles in Vancouver, Canada, when an over-enthusiastic publicity man attempted to sing the praises of Mendelssohn's "Elijah" in jazz phrases. The advertisement which appeared in the local papers without the knowledge of the men at the head of the concert was certainly enough to arouse indignation and the concert men took occasion immediately to announce that they were not responsible for it. Here is the clipping showing how the ad writer handled the subject:

NOW I'M "ELIJAH"—MEBBE YOU DON'T KNOW ME?

I'm an Old Timer and
I guess you remember
Jonah?—You can't
Keep a good man down
And though I've
Been out of sight
Mos' a year now I've
Been nursed in 400
Homes right in
Vancouver and West-
Minster and I'm some
Baby. Everybody likes
Me and Mendelssohn's
My Pa—It's some
Real kid that howls
With a voice like
Art Middleton's got!
Anyway I'm back
With rejuvenated Pep
And next Tuesday my
Big chorus'll lift
The roof right off
The Arena. Thassall
But the good die
Young, so get your
Seats at Evans'
Monday morning sure
\$1.65, \$1.10, 85c.

Come 'round and
Congratulate me when
Mr. Fricker tunes
Me up at his organ
Recital in St. Andrew's
Church, Wednesday night
\$1.10, 85c.

SEAT SALE AT EVANS' MUSIC
STORE, 657 GRANVILLE ST.

imagine himself with the feathered folk of the forest. Her voice is full and throaty and again clear and shrill; it throbs and twitters."

The second has to do with a joint program by Ysaye and Elman, and sets forth that "the program contained no solo numbers, but the artists were apt to play alternate phrases and then blend them into powerful rhythm. Mischa

Elman had a nice deference for the older violinist who was a heroic figure on stage with his fine physique and irrepressible music which made him finger off the notes as his pianist was playing the opening measures."

The famous baritone according to the reporter, printer, compositor, *et al.*, sang "It is enough from Elijah." Luckily, his first name isn't Elijah. C. P.

Dear C. F.:

Here is an adv. from an English daily: Bargain.—Lady (husband deceased) has two manual reed organ—Bell—23 stops, foot pedals, hand or foot blown, pipe top, perfect condition, £75 or nearest offer. Markes, 42 Braithwaite Road, Birmingham.

Why do you suppose she specifies that her husband is deceased? C. P.

Dear Cantus Firmus:

Did you notice Havana's wishing Caruso "bomb" voyage, according to a New York paper? C. P.

Stopak Goes Abroad with Thibaud



Josef Stopak, Young American Violinist, with Jacques Thibaud, His Teacher

JOSEF STOPAK, a young American violinist, who will make his New York debut in recital in Carnegie Hall, Oct. 16, sailed this week for Europe in company with his teacher, Jacques Thibaud. This is his first trip abroad. Mr. Stopak will accompany his distinguished master on a concert tour and will be with him when he takes part in the

Vieuxtemps Festival at Vervies, Belgium, at which Ysaye and several other prominent artists will be heard. Later they will go to Scheveningen, Holland, where Mr. Thibaud will appear in concert. It is possible that Mr. Stopak will be associated with Mr. Thibaud in a performance of the Bach Double Concerto in a concert at Scheveningen. During the summer Mr. Stopak will prepare recital programs for the coming season under the direction of his teacher. He will return to America early in October and will be under the management of Haensel & Jones for an extended tour of the United States.

Mr. Stopak is of Polish-Russian parentage and has studied exclusively in the United States, his early work being done with American teachers. During the World War Mr. Stopak was in the service for a little over a year, having enlisted in the Medical Corps and being connected with one of the base hospitals.

Music to Play Leading Part in New York's Fourth of July Celebration

The committee for the coming Fourth of July celebration in New York City has been appointed and consists of Philip Berolzheimer, honorary chairman; Harry D. Fleck, acting chairman; Supt. James McCabe, community chorus director, and Mrs. Julian Edwards. Band and orchestral concerts will be given in all parks in Greater New York on that day. The main celebration will be held in the evening in the Lewisohn Stadium, where Mayor Hylan will make an address. The National Symphony Orchestra will take part in the evening program with Ida Davenport, soprano, as soloist.

WERRENRATH HIGHLY APPRAISED IN LONDON

American Establishes Himself with English Audiences—Hear Native Artists

LONDON, June 6.—Reinold Werrenrath came to us as a stranger and could not therefore expect to attract an audience that would make Queen's Hall look well filled. But he quickly established himself with those who were there, and has met with a very appreciative reception in the press. We all liked his voice very much and consider him one of the best artists among the many you have sent us this season. We are still inclined to cavil a little at the idea that singers must try their voices on everything to prove their worth. We could have done without his attempt upon a very florid Bach aria, which needs more distinctness than he could give it to be acceptable, and we were not particularly infatuated when he let himself go upon a high note. But this only affected a small portion of his program. The rest of it was well chosen and admirably sung, and Mr. Werrenrath can go on giving us recitals if he likes.

There have been many important concerts, but most of them are of the kind that one chronicles, detailed comment being unnecessary. For instance, there is nothing very new to say of a recital of Beethoven's violin sonatas given by Huberman and Lamond. We know the qualities of both players, and we also know their limitations. These did not dovetail as completely as they might have done with longer association. Especially at the beginning there was a certain lack of unanimity. But still the performances were good. A little later the same day an interesting concert was given privately by Mme. Jane Bathori with a program consisting of ultra-modern works, English and French. Perhaps it was because the latter were represented by younger composers that I gathered a general impression of greater sureness of touch, and more finished work, on the English side, which was represented by John Ireland, Cyril Scott, Lord Berners and Eugene Goossens. The whole affair was of absorbing interest, but it lasted two hours and the strain of listening intelligently to so many works of quite unusual novelty took away some of the pleasure.

On another evening we had the experience of listening alternately to two very fine pianists, one Czech and one Norwegian, who were giving recitals simultaneously in different halls. Neither of them was a stranger. Ian Herman made an impression here at last year's Czecho-Slovak festival, and Fridtjof Backer-Grondahl was here not so very long ago, when he also made a very favorable impression. I was not much struck with the new sonata which Halfdan Cleve has dedicated to him. It is decent, respectable music in the Schumannish tradition, but there are far too many composers writing in the same vein, and there was nothing to distinguish him from the others.

The following evening again two concerts of the same kind coincided, and this time the distance was too great to divide one's time comfortably between the two. I went to that of the Philharmonic Choir to renew acquaintance with Holst's "Hymn of Jesus" and Delius's "Song of the High Hills" of which I wrote an account when they were performed under the auspices of the Royal Philharmonic Society. The former was conducted by the composer, and the latter by Albert Coates, and both performances were very impressive. The other concert was that of Ansgar Guldberg's Norwegian male-voice choir. Our own choral societies make us somewhat critical judges of visiting bodies. It is all the greater compliment that these Norwegians should have met with general approval, especially for the expressive quality of their singing. EDWIN EVANS.

Levitvski Completely Recovered From Recent Accident

Mischa Levitvski is now at his summer home at Avon-by-the-Sea, N. J., where he will remain until October preparing the programs which he will give at the seventy-second appearance for which he is already scheduled for next season. He has completely recovered from the slight accident to his wrist which forced him to cancel some late May engagements.

CONTEMPORARY AMERICAN MUSICIANS

No. 123
Sidney
Homer

SIDNEY HOMER, composer, was born in Boston, on Dec. 9, 1864. His general education was obtained in the Boston Latin School and at the Phillips Andover Academy.



Sidney Homer

Displaying early musical talent, he started his studies in Boston under George W. Chadwick, following this with a trip abroad where he spent two years in Leipzig and three years in Munich, working under such masters as O. Heiber, Abel and Rheinberger. On his return Mr. Homer settled in Boston, teaching harmony and counterpoint for eight years, also giving lectures on musical ap-

preciation, and giving analyses of the great musical works.

In 1900 Mr. Homer settled in New York City as a composer. He has published more than eighty songs, most of which have been sung by the best known artists and have won him fame in America and Europe. Mr. Stock, conductor of the Chicago Orchestra, has scored nine of Mr. Homer's songs, including, "From the Brake, the Nightingale," "Sing to me, Sing," "The Song of the Shirt" and Six Children's Songs; and Victor Kolar has scored three others. Groups of these have been given by the New York Symphony Orchestra, Boston Symphony, Chicago and St. Louis Symphony Orchestras, Evanston Festival and at the Metropolitan Opera House.

In 1895 Mr. Homer married Louise Dilworth Beatty, now leading contralto of the Metropolitan Opera Company, who had at one time been one of his pupils. They have six children, the oldest of whom, Louise, has already made her appearance as a singer.

Peru Festival Justifies Itself After Decade of Struggle



Prominent Figures at the Peru Festival; Reading Left to Right, Dr. Homer C. House, Myrna Sharlow and Grandville English.

PERU, NEB., June 12.—Peru celebrated its tenth consecutive annual festival the past week. Ten years of life is no subject for boasting in an oak tree, a turtle, a solar system, or a man, but in the mid-west, festival enterprises have a way of dying out after a season or two of precarious and hectic existence. Peru's festival is the only one in Nebraska that has survived a decade; hence it can reasonably lay claim to being one of the state's substantial and permanent institutions devoted to the furtherance of art and culture. All of this is entirely due to the wide vision and unfaltering courage of just one man—Dr. Homer C. House of the Peru State Normal School, who has faced innumerable and often in-

How Inaccessible River Village Managed to Preserve Its Music Despite Handicaps—Wide Vision of Dr. Homer C. House Mainly Responsible—Some Humorous Recollections of the Festivals—Mr. and Mrs. Ernest Davis, Etta Young, Myrna Sharlow, Frederick Southwick, Grandville English and Others as Soloists

describable difficulties in creating the festivals and in making them the successes they have been.

Peru is an almost inaccessible river village with poor railway connections, no hotel, and no special trains during or since the war. The hilly roads are extremely bad after a rain, and the festival has had rain five years in succession, and two serious railway washouts. But by perseverance, Dr. House has been able to create true "atmosphere," to change the original sentiment of the village so that a marvelously fine musical taste has been developed, and the men who at first complained that festivals were "foolish things, taking lots of good money out of town," now go the limit in backing the enterprise. During these ten years, Dr. House has brought to Peru such artists as William Wade Hinshaw, David Bispham, Herbert Witherspoon, Louise Ormsby, Rollin Pease, Charles W. Clark, Frances Ingram, Marcella Craft, Louis Kreidler, Ernest Davis, Myrna Sharlow, and many others. The larger works performed by the Festival Choruses, directed by Dr. House during all these years, include Bruch's "Fair Ellen," Mendelssohn's "Hymn of Praise," "Messiah" (two times), "Holy City," Rossini's "Stabat Mater," "Elijah," "Creation," Thomas's "Swan and the Sky-lark" (two times), and such works as "The Walrus and the Carpenter," and Cyril Graham's "Pied Piper of Hamelin," by the Children's Chorus, directed by N. Maud Carpenter. Mention of these artists recalls many



Ernest Davis, Tenor Soloist

amusing anecdotes of their local visits. Herbert Witherspoon came to town riding on a freight train, and, it is said, had his heart broken, because Peru was a dry town. Demanding brandy for a night-cap toddy, he had to content himself with buttermilk. William Wade Hinshaw, while here, sent, it is said, a daily telegram to his heiress fiancée in New York. The local telegraph operator complained that these big telegrams

"didn't amount to nothin', a ny way!" David Bispham telegraphed from Chicago to the hotel to save him two rooms with bath. No rooms with bath were there in what was then the local hotel, but Mr. Bispham was delightfully entertained by Rev. and Mrs. J. H. Stitt at the Methodist parsonage, and expressed himself as delighted. The electric lights in the village burn only a limited time each evening and not at all in the morning, and this has been the cause of many an amusing occurrence. One distinguished baritone, slightly prolonging his evening program because of encores, had to find his way to his lodgings down a dark and slippery street, by means of a kerosene lantern, and Lincoln's

MUSICAL AMERICA correspondent called to Peru on short notice, one evening, to accompany Marcella Craft, Louis Kreidler, and Ernest Davis, in the next day's festival concerts, carried a candle up the hill to the auditorium at 5.30 a. m., so as to secure a couple of hours' undisturbed practice before the festival began. Notwithstanding the lack of



Frederick Southwick, Baritone

modern conveniences, there is no spot more greatly endowed by nature with beauty and charm in the West, than Peru, and there is nowhere such a splendid place to go for a veritable feast of music as to the quaint and picturesque little town.

This year's Festival took on gala proportions. On Tuesday, a beautiful pageant of song and symbolic dancing, in commemoration of the first graduation, fifty years ago, took place under the trees on the college campus. At 2.30, Tuesday, the annual open-air concert was given by the Normal Band. On Wednesday morning, persons began to flock into town from all the nearby farms and villages, forty large auto loads starting

[Continued on page 25]



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[Continued from page 24]

out from the court house square in Nebraska City, alone.

The morning concert, held in the college auditorium, featured the beautiful cantata, "The Swan and the Sky-lark," by Arthur Goring Thomas, sung by the large community Festival Chorus, directed by Dr. House, and assisted by Ernest Davis, tenor; Frederick Southwick, baritone; Etta Young, contralto; and Mrs. Ernest Davis, soprano; as soloists. Mrs. Davis is a promising young singer, a pupil of Herbert Witherspoon, and learned and sang the part on twenty-four hours notice. The work of the chorus was, as always, commendable for excellent attack and ensemble, clear enunciation, and a fine sense of phrasing.

At 3 p. m., the artist concert was given by Myrna Sharlow of the Chicago Grand Opera Association, artistically assisted by Grandville English, at the piano. Miss Sharlow was in good form, and sang a program representative of the finest of the old and modern classics, in an authoritative manner and with charming simplicity. She was enthusiastically recalled many times.

In the evening, the grand concert was participated in by the Festival Chorus, the Peru Men's Glee Club, Mr. Davis, Miss Young and Mr. Southwick. Mr. Davis gave two groups of songs and the Verdi "Celeste Aida," in a manner which again proved him an artist with a strikingly beautiful voice, and an imposing stage presence. Mr. Southwick was cordially received, and sang with admirable effect, songs by Dix, Knapp, Woodman and Speaks. Miss Young's singing of Mary Turner Salter's cycle "Love's Epitome" was a real success. The Festival Chorus, in numbers by Buck, Meyerbeer, and Tchaikovsky, achieved distinction, and the Men's Glee Club (directed by Dr. House), again scored in a group of songs.

Summing up, the Festival season was a pronounced success. It was, however, made possible by the arduous labors of Dr. House throughout the entire year. His Girls' Glee Club gives annual concerts, and the Men's Glee Club made a concert tour of the state in February. Band and orchestra playing are featured and given credit at the Normal. Dr. House also arranges annual concert series in Peru, one of the most recent concerts having been given by the Zoellner String Quartet.

HAZEL GERTRUDE KINSELLA.

EUROPE ACCLAIMS VITO

Tenor Appears in the Leading Opera Houses

Among the artists who have gone from America to Europe during the summer months, is Theodore Kittay Vito, tenor, heard here last year on tour with Mme. Tamaki Miura. Mr. Vito has been winning triumphs at the Del Verme, Milan; at the Costanzi in Rome; the Casino at Monte Carlo, and the Coliseum in Lisbon. At the last named house he won especial success as *Pinkerton* in "Madama Butterfly" to Mme. Miura's interpretation of the title-rôle. He also was requested to sing the rôle of the *Duke* in "Rigoletto," which he did with much success, singing these operas for three nights in succession and earning much praise both from the press and his audiences.

With Mme. Miura, Mr. Vito is undertaking a concert tour of some seventy performances throughout Europe and it is expected that they will follow this with a tour through the Argentine and other South American countries, singing in the

principal cities. Both artists expect to return to this country next fall, Mme. Miura to take her place with the Chicago Opera Association forces and Mr. Vito to be heard in a series of concert appearances.

Students of Ripon (Wis.) in Program

RIPON, WIS., June 15.—A delightful recital was given recently by the voice pupils of Helen Cuykendall. Among those taking part were Erma and Evangeline Temple, Lester Novitske, Cecilia Ustruck, Beatrice Herberger, Carolyn Upham, Byrl Bryan, Fern Bunch, Mrs. Arthur Stewart, Marie Cain, Eunice Lovejoy, Lester Herberger, Helen Weigle, Mabel Turner, Leonora Kraemer, Arthur Cain, Velma Howe, Harold Bumby and Mrs. Carrie Garner Parker. The following piano pupils of Mrs. Erna Z. Luetscher were also heard: Alice Jean Dysart, Gladys Groesbeck, Ruth Buchholz, Doris Tucker and Marjorie Poblitz.

Bispham in Benefit Program

David Bispham, the baritone, was among the artists who took part on the program at the Belasco Theater on Tuesday afternoon, June 15, for the benefit of the Jardin d'Enfants Unit in France. Mr. Bispham sang a group of songs and he was given an ovation by the large audience. Emily Harford provided admirable accompaniments.

TOKIO BUILDS MORE MUSIC AUDITORIUMS

Interest in Concerts Impels Municipality to Erect New and Larger Building

TOKIO, JAPAN, May 22.—The plan to build a bigger music hall than the existing one at Hibiya Park has so matured that the foundation work has been begun. The Tokio city authorities who are responsible for this plan, are to defray the expenses of the work amounting to some 60,000 yen and it is expected that the hall will be completed during the next year. The band stand has stood in the park since the latter's inauguration in the year 1905 and free music has been given there on Sundays to thousands. The original idea of imparting a musical education to the populace, has since borne such a wonderful effect that to-day the audience is too big for the space and the stand too small for the orchestra. The new hall, therefore, will be three times as big as the present one.

If the size of audience be an unerring barometer of the progress of musical taste, surely such must be the case with the recent condition in Tokio. For the

need of music halls being so evident, still another hall is now in contemplation in the city. The idea was initiated several months ago by music lovers who presented a suggestion to the committee formed for the erection of a shrine dedicated to the late Emperor Meiji, for building a music hall in the compounds of the shrine. The committee having approved of the suggestion the design is reported to be receiving a due consideration. The hall in contemplation which will be after the model of Queen's Hall, in London, will accommodate more than 3,000 persons and upon completion it will be the largest music hall in the Orient.

H. IWAKI.

Mme. Langenhan to Sing at University of Chicago

The artistic services of Christine Langenhan are being sought during the summer months. With the exception, however, of a recital on July 23 before the University of Chicago she has declined summer dates as she will devote her vacation period to arranging a new repertoire for the coming season, coaching with Coenraad V. Bos.

Lambert Off For West

Alexander Lambert, the New York pianist and teacher, left on June 20 for San Francisco. He will also visit Colorado Springs; Tulsa, Okla., and Los Angeles.

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New York Herald

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New York Globe

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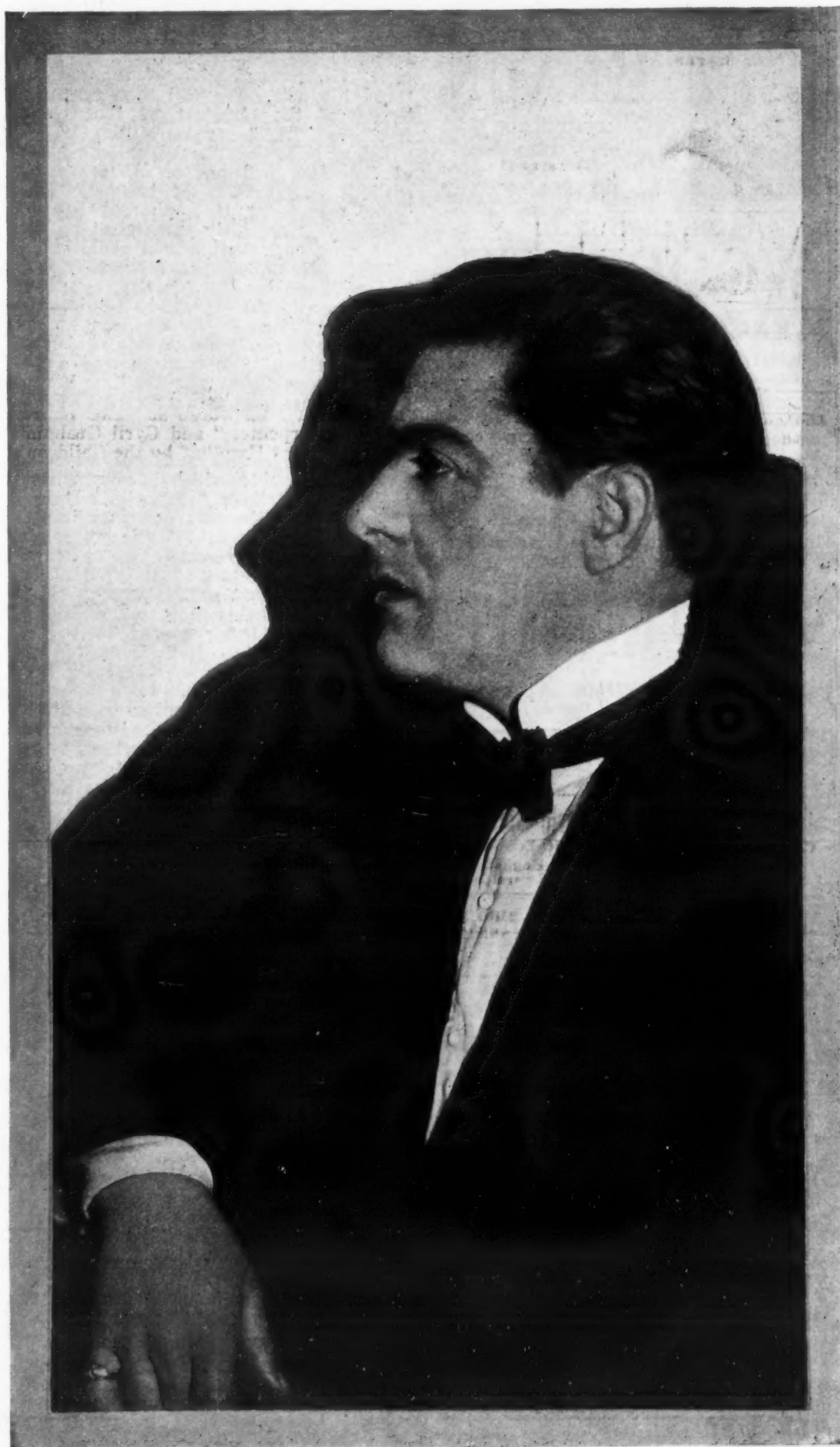
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Schreker Would Break National Prejudices with Exchange Teaching

In First Interview, New Head of Berlin Conservatory Tells of Plans to Exchange Pupils and Professors with Munich, Leipzig and Vienna—Looks Forward to Greater International Exchange—Believes Nations Must Find Reconciliation in Art—Baklanoff Re-Appears in Capital After Many Years—Italian Music Constantly Given in Germany

BERLIN, May 12.—Franz Schreker, the newly appointed director of the Berlin Academy for Music, has at last unveiled a few fundamental items of his program, although up to now he has consistently refused to do so. Jokingly, he said that if he were to follow all the good advice given him, he would soon be director not of an academy for music but of a house of fools. (The only question is whether there really exists such a fundamental difference between these two institutions.) Very justly, he refuses to bind himself in any direction.

"I consider," he said, "as beautiful and of artistic value that which impresses me, but the subjective opinion of an individual cannot be determining for a school. For a school, that comes foremost, which gradually, with or without struggle, comes to the front; which has conquered the world."

He sees great difficulties in finding the proper pedagogues who will teach with

their whole heart and will not be distracted too excessively by producing or concert giving. The relation between teacher and pupil should be so free, that the pupil may choose his teacher by himself, he believes and is even considering an exchange of teachers and pupils with Leipzig, Munich and Vienna. The pupil should not bind himself to the style of the teacher, for that would only lead to copying.

"For the present," said Herr Schreker, "I do not venture to think of the possibility of an international exchange. The war-cry of national art, has been heard loudly among all the nations since the war. But youth will soon begin to think more freely, for it is impossible to interpret music with hatred in one's heart. The gates of the Academy shall be wide open for all who wish too come in, if they are talented and enthusiastic. We have always been the givers, and have therefore nothing to fear, even if, for once, we should be the receivers. We shall sow a seed into the hearts of the youth of all nations, from which in future days a mighty tree shall grow forth, in the shadow of which all shall meet, the reconciliation of the nations through music. We will then reap the legacy of the Greatest of the Great, Beethoven! 'Meet here, O Million!'"

Let us hope that these idealistic plans of Schreker will not be disturbed by realistic obstructions of economic life. More than ever the spiritual life of Germany is seriously threatened by the ever more aggravating coal problem.

George Baklanoff, who for many years had not been heard in Berlin, appeared once again in the concert hall before an enormous audience. As a concert singer he unfortunately lacks careful finish of interpretation. His tone showed a peculiar inconsistency. At one time it was full and pure, and at another it had lost all its charm. On the stage, however, Baklanoff proved excellent. Unfortunately he was framed by a badly assorted summer ensemble, which is now "guesting" at the Wallner Theater with Italian opera. But Baklanoff's powerful impersonation of *Tonio* in "Pagliacci" seized the audience strongest. As an actor Baklanoff characterized the pathologic feature of its part well.

It is remarkable how much Italian music is now being played in Berlin, even in the concert hall. Here, for example, Selmar Meyrowicz recently produced Verdi's *Requiem* in a splendid manner, thousands listening with great awe. The reading was indeed masterful. Conductor, Philharmonic Orchestra and Kittler's Choir co-operated to produce something truly perfect. Barbara Kemp, Frau Hoffmann-Onegrin, Herr Hart and Herr Bender were the soloists. In particular Mme. Hoffmann-Onegrin, whose beautiful alto has but recently been "discovered," charmed by her soulful performance and her splendid art.

DR. EDGAR ISTELE.

Arthur J. Hubbard to Teach in Nova Scotia During Vacation Period

Arthur J. Hubbard of Boston, teacher of Charles Hackett, the Metropolitan tenor, and Arthur Hackett, the well-known concert singer, plans to spend July and August at Wolfville, Nova Scotia. This will not be entirely in the nature of a vacation for Mr. Hubbard, as a limited number of his pupils, including a large portion of those who come from New York to study with him, will accompany him, in order that they may receive summer instruction. Roland Hayes,

the tenor, who also studied with Mr. Hubbard, recently gave a highly successful London recital.

Crimi Off on Sicilian Hunting Trip

Word has been received from Giulio Crimi, the Metropolitan tenor, by his concert managers, the Universal Concert Bureau, Inc., that he has gone to Sicily on a six weeks' hunting trip. After this Mr. Crimi will go to Rome, where he will begin work on his concert programs for the fall season, when, during the months of October, November and December, he will make his first extended concert tour under his new management.

Mr. Crimi is planning to present in his recitals Russian, Italian and French songs and also a group of Neapolitan songs, arranged by the noted French composer, Reynaldo Hahn.

John Doane Goes to Coast for Summer

John Doane, New York accompanist and coach, left on Saturday, June 19, for the Pacific Coast, where he will spend the summer visiting his mother at San Diego, Cal. Mr. Doane will also be heard in a number of organ recitals while he is in the Far West. He returns to New York

in the Fall to resume his activities, which include his concert accompanying, coaching for singers and his post as organist and choirmaster of the Church of the Incarnation.

People's Liberty Chorus Will Give Four Concerts Next Season

The People's Liberty Chorus announces four concerts in Carnegie Hall during next season, the first one occurring on the evening of Oct. 25. The other dates are Dec. 20, Feb. 22 and April 19. These programs, which will include both choral and orchestral numbers will be conducted by L. Camilieri, who is now preparing the programs in the semi-weekly rehearsals at the High School of Commerce, 155 West Sixty-fifth Street.

Artists Feature Frank Bibb's "Sea Poem"

"Sea Poem" by Frank Bibb, accompanist and coach, is being sung on all her programs by Mme. Povla-Frijsh and is proving to be one of Mr. Bibb's most popular songs. The song, which is published by Carl Fischer, has also been sung by Louis Graveure and Maggie Teyte.

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The creative artist, be he painter, musician, sculptor, poet, or writer, needs periods of uninterrupted quiet and solitude for the actual execution of his work.

In their usual surroundings artists are seldom able to command these periods of carefree seclusion. The whole history of art is one long tale of the crippling or the crushing of the spirit of creative genius by the petty plagues of noise, crowded places, financial worries, and interruptions of all kinds.

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For the past eleven years most of the money necessary to establish and develop the Colony has been raised through the personal efforts of Mrs. MacDowell. The directors of THE EDWARD MACDOWELL ASSOCIATION feel that the time has come when Mrs. MacDowell must be relieved of this heavy responsibility. In order to do this, to conserve what has already been accomplished, and further to increase the usefulness of the Colony, they are trying to raise a permanent endowment fund of two hundred thousand dollars.

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BOISE, IDAHO, June 10.—Boise's annual Music Week was brought to a close by a fantastic promenade of lantern bearers and a community sing. Thousands of school children and citizens participated in "The Feast of Light and Song," Saturday night, which ended with the singing of old songs at Julia Davis Park. The Music Week proved a great success.

Music Week in Boise was originated by Eugene A. Farner, conductor of the Boise Civic Chorus, and through his efforts much of the success of the week was due. The program began with special music in all churches on Sunday. On Monday a program of music was given for Memorial day. The Tuesday Music Club, under the directorship of F. F. Beale, next day presented a splendid concert with Katherine Eckhard, violinist, and Roda Hodges, harpist, as soloist. On Wednesday night, ex-President William H. Taft lectured, and Thursday night the Boise Civic chorus presented "The Peace Pipe" by Converse, "The Answer of the Stars" and the "Cross of Saint George," by Elgar, in which conductor Eugene A. Farner did most excellent work with chorus and orchestra. Friday night the Boise High School Chorus presented Haydn's "Creation," assisted by the High School orchestra with Fowler Smith directing. This presentation is believed



A Stellar Quartet in Musical Activities of Boise, Idaho. From Left to Right—George Fleharty, Director Boise Municipal Band; Fowler Smith, Tenor, Music Director Boise High School; Frederic Flemming Beale, Director Music College of Idaho, Caldwell, and Tuesday Music Club of Boise; Eugene A. Farner, Municipal Chorus Director of Boise, and the Originator of Music Week

the best ever given in Boise, and Mr. Smith deserves great credit for his ability to obtain such artistic results.

The closing program was presented Saturday night when thousands of persons gathered in front of the Capitol and marched to Julia Davis Park for a great community sing, every person in the parade carried a lantern of some kind. The parade took about one hour to pass, and after it reached the park all city lights were turned out and the park lit by the lanterns and great electric drums hung in the trees presented a most wonderful and inspiring sight. With the assistance of a band and orchestra, Mr. Farner directed the "old" songs for about one hour, after which three cheers were given for Music Week and Boise. By their constant attendance Saturday night the citizens of Boise showed their interest in the efforts being put forth for greater community music.

The Boise Municipal Band gave its first concert of the season on Sunday, June 5, with George Fleharty directing. This organization has grown in size and artistry the last few years, until at the

present time Mr. Fleharty has without doubt one of the finest organizations of its kind in the Northwest. They will play each Sunday throughout the summer in Julia Davis Park. O. C. J.

CHILD PIANIST MAKES DEBUT

Edith Speiller, Aged Ten, Has First Appearance in Recital

Among the important late season debuts was that of Edith Speiller, pianist, who was heard in an ambitious program in Wanamaker's Auditorium on the afternoon of June 16.

Miss Speiller who is a pupil of Sara Sokolsky-Fried, New York pianist and organist, is but ten years of age and for one so young, disclosed unusual talent. Her most pretentious offering was Bach's "Italian Concerto." To this

she imparted marked interpretative insight. A smooth technique and a keen understanding of dynamics are among her assets. These were further and convincingly revealed in Bach's "Solfegietto," Mozart's C Minor Fantasie, Beethoven's Rondo in G, Grieg's "Butterfly" and MacDowell's "Shadow Dance."

Edna Beatrice Bloom, soprano and J. Thurston Noe, organist, were the assisting artists, both of whom were heard in well chosen numbers. M. B. S.

Eric Nagy, the French violinist, at his recital at the Salle Erard, Paris, May 2, played Cecil Burleigh's Second Violin Concerto.

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Spanish America as a Musical Mart

Vast Virgin Field Waiting to be Cultivated by Big-Calibre Managers—Excellent Opportunities for Exceptional Musicians in the Latin Republics—Poorly Equipped Persons Should Keep Away from These Countries—American Piano and Instrument Makers Have Left Rich Territory to German Trade Competitors

[This article is the third and final installment of a special series written by Mr. de Bekker for MUSICAL AMERICA on musical conditions in Spanish-speaking America.]

By L. J. DE BEKKER

IF, in previous articles, I have created the impression that music is a more vital factor in Latin-America than in the United States, I am content to abide by the result. It is. But this fact should not give rise to the supposition, which would be incorrect, that Latin-America now affords a better opportunity for the talented young American musician than he has at home.

In the first place he would find competition with home talent in Latin-America as keen as in Europe. In the second place, there are differences in customs and languages to be overcome. Viewed in the largest economic aspect, Latin-America exports raw and partly finished material, and imports luxuries. Reasoning by analogy it may be asserted that Latin-America has an abundance of plain, every day musicians, but willingly pays any price for the exceptionally gifted interpretative artist. All that is necessary is to organize the market, and it is rather astonishing that the many and enterprising concert managers in the United States have not already done this. True, there are long jumps to be reckoned in the computation of overhead expenses, but routing a tour need not be made expensive unless time is the chief consideration. Thus to reach Havana from New York by steamer takes five days, but any one accustomed to booking musical attractions can route a tour by the ferry from Key West with a dozen engagements between New York and Miami.

Nor is there a better opportunity for the American teacher to do pioneer work in Latin-America "on his own."

"The Secretary of the Havana Y. M. C. A. has asked me to warn Americans seeking employment in Cuba to provide themselves with plenty of money, and return transportation in case of failure; citing the examples of scores of young Americans stranded there this Spring. Here, of course, is where the teachers' agencies should get busy, and I can think of no finer way of creating a better understanding between neighboring states than an exchange of teachers, especially of the type capable of adapting themselves to a new environment and language. The cash value of knowing Spanish will be quickly understood on noting in the "Help Wanted" columns in Havana that a good Spanish-English stenographer commands from \$180 to \$250 a month while the one-language expert must be satisfied with half as much pay.

But the lot of the American teacher, once established, is a pleasant one. I have in mind Mrs. Pauline Gore, an American woman whose husband was one of the proprietors of the hotel in which we stayed in Mexico City, and who was also a singer. Mrs. Gore has a class of talented young people, including some of the diplomatic set, gives charming musicales, and occasionally a big concert with chorus at one of the theaters, and is not a whit worse off either socially or financially than if she had stayed in New York. Her husband still sings in one of the Protestant churches in Mexico.

Cultivating Good Will

And now let us talk about business, not art; just vulgar dollars and cents. I am convinced, as most people are who have given serious thought to international trade, that America's best markets are Central and South America and the Caribbean. You can't do business with people with whom you are quarreling, and I maintain that the only sound commercial policy for Americans is to cultivate the good will of Latin-America instead of wielding the big stick. Let us see how it works in a practical way.

Cuba is our friend because we aided in freeing the island from Spanish rule. To-day she is so rich that I tremble for her future, but her wealth is founded upon friendship with the United States. With a population of only 2,885,000, Cuba's international trade for 1920 will exceed \$1,000,000,000, unless President Menocal erred in the figures he gave me last winter. The bulk of this trade is with the United States, with a handsome balance, as usual, in favor of the island republic.

Where Cuba has had seven years of peace and friendship with us, Mexico has had civil war and much bullying. The natural wealth of Mexico is greater than that of Cuba, and the population is certainly not less than 15,000,000. Proportionately, the international commerce of Mexico ought to be at least \$5,000,000,000. As a matter of fact it will not exceed \$600,000,000, but even in this, our share will be greater than our trade with China, Russia, or Japan; in normal times.

Real expansion of trade with Latin-America began only with the European War. Cut off from their usual markets, the 100,000,000 populations had to buy from us or go without; to sell to us or store their goods. Now that the war is over Germany, France, and Great Britain are flooding Latin-American countries with manufactured articles, mostly of a quality inferior to American goods, but at lower prices, on longer credits, and with the utmost deference to the tastes of the people with whom they are dealing.

None of the American music trades has sought to compete, with Europe in a serious way, and I welcome this opportunity to say so, because I know every intelligent man in the music trades, whether he manufactures pianos, organs, or tin whistles, reads MUSICAL AMERICA. Latin-America is full of cheap, tin-panny German pianos, the kind the Ger-

mans are perfectly willing to manufacture for export, but could not, if they would, sell at home. A good American instrument is almost never found, and what a source of delight when it is: I remember one evening I spent with Sr. Don Eduardo F. O'Brien, MUSICAL AMERICA's correspondent in Havana, in his cozy apartment on the Malecon overlooking the entrance to the Harbor, and the sea. Don Eduardo had just installed a new eight-cylinder, forty six-horsepower electric American player-piano, and he and his wife and the Pekinese dogs were as happy as children with a new toy. He had invested lavishly in good records, and as the country correspondent would put it, "a good time was had by all." But O'Brien's was then the only instrument of the type in Havana, a city with nearly half a million people, and more per capita wealth than New York.

I do not play piano, but I believe the American instruments to be the best in the world, although I know there are certain makes in France, England, perhaps in Germany still, which deserve the high esteem in which they are held. But it is not these famous European instruments with which the American piano manufacturer has to compete in Latin-America. Makers of the cheap export "stencil" pianos sell their wares to Latin-America because they are willing to take climatic conditions into consideration, a thing Americans refuse to do, if my informants are telling the truth. And these climatic conditions are worthy of special expert investigation. In tropical countries there are certain insects to which leather, glue, and even many varieties of wood are dainty morsels. An organ or piano which would stand the wear and tear of a generation or more in an American home—my wife's piano is thirty years old and still going strong—might not last three months in the tropics, where, besides insect pests, there are alternating seasons of tremendous rainfalls and excessive drouth. What the Latin-Americans must have is an insectproof instrument that will not be injured by rust, with a cabinet that won't warp. The wretched export goods of the keen-witted German manufacturers meet these requirements. Superb instruments made in the United States do not. Isn't the remedy obvious? Cuba at this time, ought to be pretty well stocked with American-made band instruments, for most of her military supplies are purchased through or by the co-operation of the American Government. Doubtless this statement is true of Porto Rico, which aspires to the dignity of American statehood, but if brasses, woodwinds, or even percussion instruments of American manufacture exist in South America, they must be nearly as scarce as hen's teeth.

Europe has long monopolized the ex-

port of music in scores and sheets, and may continue to do so, if the complaints I hear from friends in Latin-America are well founded. To begin with, there is the trouble of getting mail and money through, for which Latin-America naturally places the blame on Postmaster-General Burleson. Then, if these stories are to be believed, there is unnecessary delay in shipping, in complying with customs rules, and carelessness in packing. If it costs less for Santo Domingo to buy a partitur in London, and it takes less time to get it, why buy in New York?

Small sales, as a rule, are cash with order, but in doing a large business with any Latin-American country, the next stumbling block for the American business man is the credit system. Latin-Americans are accustomed to credits of sixty, ninety days, or even longer. European exporters are able to finance these things in their home banks, or their branch banks in the country of destination. They put the cost of such financing on the consignee, precisely as we would do if selling goods on the installment plan instead of for cash. The consignee doesn't worry. He knows that he is paying carrying charges for this credit, but to borrow money at home and pay cash against a bill of lading might cost him two or three times as much in interest. Besides, when he has been doing business on credits for three or four centuries, and has always met his bills and made good, why should he change the system? To oblige the Americans? Not if he can deal elsewhere. Now that the war is over, he can—and will.

I am not a business man, and have nothing to sell. I do not ask men in the music trades to take my word for these things. Let them consult the Bureau of Commerce, or any specialists in the export trade, and if they find I am correct, I'd like to see them go into Latin-America and build up a whopping big business, and I am quite sure they can do it, once they realize that it is worth while.

So, ladies and gentlemen, this brief personally conducted excursion comes to an end. If it has awakened a desire to know more of the beautiful regions so near us, and perhaps a little sympathy for the inhabitants, I am more than repaid for my part in it. It was not difficult to foresee that America was destined to become the art center as well as the financial center of all the peoples of the world. This condition, which would have come about gradually through a long space of years, has been suddenly established as one of the results of five years of warfare. The responsibility is enormous, but I think we can bear it without staggering—the suggestion of which just now—but why play with words?

Finally, I am one of those who believe with Dr. Pangloss that "everything is for the best in this best of all possible worlds." I hope that we shall retain for all time the material supremacy in music which has been forced upon us, and if a great period of creative art does not follow, historical precedent will have been reversed. So, writing as an American to Americans, I have tried to enforce the fact that our Latin neighbors are Americans also, backward, perhaps, in some of the things on which we pride ourselves, abreast of us in others, but after all, representing a civilization rather more ancient, if somewhat different from one own.

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Memorial Concert at Stanford

Honor Soldier Dead with Choral Service Conducted by Warren D. Allen

STANFORD UNIVERSITY, CAL., June 6.—A most impressive musical service was that performed in the Stanford Memorial Chapel on the morning of Memorial Day. It was held to honor the memory of our American soldiers and especially the Stanford lads who lost their lives in the war. It consisted of a performance of Verdi's Requiem, preceding which the Board of Trustees, the Faculty, the Alumni and the four undergraduate classes entered the church in procession, the president of each group hanging a wreath in the sanctuary of the chapel. While this was taking place, the orchestra, composed of thirty men from the San Francisco Symphony, played the Funeral March from Beethoven's "Eroica" Symphony. It was a perfect prelude, musically and emotionally, to what was one of the most impressive and satisfying choral performances which it has ever been our privilege to hear.

The soloists were Mrs. Howard Tennyson, soprano of San Jose; Blanche Hamilton Fox, mezzo-soprano of San Francisco; Hugh J. Williams, tenor of San Francisco, and Marsden Argall, bass, of San Jose. The choral portions were splendidly sung by the choir of 120 voices. A selected group of singers who assisted the soloists in parts assigned to a smaller chorus was composed of Mrs. Floyd Parton, Ruth Davis, and Emily Fearney, sopranos; Louise Kelly, Lois Williams, and Helen Haist, altos; George B. Little and Reed Nesbit, tenors, and J. M. Maltby and Charles Moser, basses.

Columns of praise might be written



Warren D. Allen, University Organist and Director of Memorial Day Performance of Verdi's "Requiem" at Stanford University, Cal.

regarding the work of soloists and chorus, as well as of the orchestra; but we will content ourselves with the statement that the entire ensemble left nothing to be desired.

The whole performance was under the direction of Warren D. Allen, university organist. Mr. Allen has been responsible for many excellent musical productions here and elsewhere on the Coast, but this event surpassed them all. With the excellent material at his disposal, with all the participants giving of their best, inspired by the beauties of the music and the spirit of the occasion. Mr. Allen and his co-workers gave a memorial service which will go down in history as one of the most impressive services ever held.

M. M. F.

Grant Music Credits in Saskatchewan

REGINA, SASKATCHEWAN, June 15.—Musical matters in the prairie provinces are showing excellent progress. The provincial musical festivals held in Saskatchewan and Alberta last month were of an exceedingly high standard, while the interest shown by the public indicates that they are ready to give their support to its development. Those who have to do with educational training are also appreciating the value and necessity of a musical training. In the high schools of Saskatchewan music is an

optional subject, while a musical education received elsewhere is also given credit. A certificate as to ability in piano or theory gives exemption to the student in algebra, agriculture, Latin or Greek.

W. J. B.

Missionaries of Jewish Music End Season Successfully

During the beginning of the musical season, two missionaries of Jewish music came to America to introduce Hebrew sacred music, folk-songs and art songs.

Cantor Mordecai Herschman, from the Synagogue of Vilna, Russia, accompanied by Leo Low, are the two men, who, during their short sojourn, have traveled very extensively, giving concerts, where the soloist, with his brilliant tenor voice, shared honors with Leo Low, conductor, formerly the music director of the largest synagogue in the world, in Warsaw, Poland. Their first season in America ended successfully at the concert given in Carnegie Hall on June 9. Carnegie Hall was crowded by appreciative music-lovers of all races and nationalities. The majority of the numbers on this program were composed by Leo Low. Mr. Low has been engaged to remain in the United States during the coming season and carry on the work he is doing.

Musicians Urge Amnesty for Political Prisoners

WASHINGTON, D. C., June 16.—On the last day of the recent session of Congress a petition was presented by Representative Esch of Wisconsin, from the American Federation of Musicians urging amnesty for political prisoners. The petition was referred to the House Committee on the Judiciary, which will consider it early in the next session.

A. T. M.

George H. Squire Becomes Publicity Director of National Symphony

George Hardie Squire, for ten years assistant society, music and drama editor of the New York Herald and the occupant of the same position on the Sun and the New York Herald since the merger of the two newspapers, has resigned his position there to become director of publicity for the National Symphony Orchestra. During the summer he will have charge also of the publicity for the concerts which the orchestra is to give in the Lewisohn Stadium of the College of the City of New York for the Music League of the People's Institute beginning on June 26. Before coming to New York Mr. Squire held various editorial positions on newspapers in Buffalo, Pittsburgh, San Francisco and other cities.

TORONTO SINGER HONORED

Club Elects New Officers—Carboni to Leave Hambourg Conservatory

TORONTO, June 15.—In appreciation of his services as a member of the choir of St. James Cathedral for the past thirty years and as librarian for twenty-five years, H. Clark was recently presented with a handsome illuminated address and a check for \$260 on behalf of the choir and congregation. Albert Nordheimer, chairman of the musical committee, presented the address and gift.

The annual meeting of the Heliconian Club was held with Marion Long, the retiring president, in the chair. The report of the treasurer, Vida Coatsworth, shows that the new executive will start the year with a financial surplus. The officers elected for the ensuing year were: Marjorie Brush, president; Evelyn Pamphlon, first vice-president; Mrs. Guy Hume, second vice-president; Edith Turnbull, treasurer; Mrs. A. A. Bowman, Mrs. Geo. Barron, Mrs. Arthur Knowles, Mrs. Frank A. Brooke, Helen Wilson and Jessie Allan, executives.

Signor Carboni, vocal director of the Hambourg Conservatory of Music, is leaving that institution at the end of this season. No successor has been appointed as yet. Gertrude A. Brown has been appointed soprano soloist of Clinton Street Methodist Church. She is a pupil of M. M. Stevenson of the Toronto Conservatory of Music.

W. J. B.

Sheet Music Dealers To Boost Prices

At a meeting of the National Association of Sheet Music Dealers held in the McAlpin Hotel, New York, on June 14, it was decided to place a resolution before the music publishers requesting an advance in the price of sheet music. "Sheet music," said J. M. Priaux, secretary of the association, "is the only thing that has not been raised in price, although the overhead and expenses of every kind have greatly increased with them as with all other businesses. There are about 23,000 music dealers in the United States, and while their business has been better than ever before, there is no profit in the sale of sheet music."



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Ysaye-Elman Duets Afford Artistic Treat in Portland

Virtuosi Appear in Joint Recital—Dent Mowrey Heard in
Unusual Numbers—Club Events Mark End of Season

PORTLAND, ORE, June 14.—A rare musical treat was presented to Portland music lovers by Steers-Coman on June 2, when Eugene Ysaye and Mischa Elman appeared in joint recital at the Heilig Theater. An artistic event of such importance filled the house and the Ysaye-Elman concert will be a memorable one. The perfection of Ysaye's playing, the beautiful finish of his performance, together with the artistry and technic of Elman, made a combination that cannot be surpassed, probably not equalled. The program was a severe one, and the appreciation shown by the audience speaks well for the musical taste of Portland people.

Very noticeable and very admirable was the modesty shown by the younger artist, who at all times gave Ysaye the center of the stage. Joseph Bonime was the assisting piano accompanist. He played with fine taste.

Dent Mowrey, who appeared in recital on June 3, gave an impressive and novel program. His audience which was a critical and fashionable one, filled the ballroom of the Multnomah Hotel. The Diabelli Sonata, which had been re-harmonized and arranged by Mr. Mowrey,

was an unusual and effective number and was heartily applauded. Debussy, Liszt, Brahms, Reger and Beethoven were all interpreted in Mr. Mowrey's own individual style. His own compositions, "Dance of Earth-beings and Satyrs," variations on "Le Coeur de ma Mie," "Danse des Gargoyles de Notre Dame" and two "Dances Excentrique" presented the artists' originality most forcibly and were received with enthusiasm. The general opinion of musical critics here is that Mr. Mowrey has tremendous gift which will be recognized when he is heard in New York, where he intends to spend the coming season.

The Monday Musical Club met on Monday when the new officers were installed. These are President, Mrs. A. W. Claxon; First Vice-President, Mrs. J. Thomas Leonard; Second Vice-President, Mrs. F. W. Youney; Recording Secretary, Mrs. Edith Stiles Miller; Corresponding Secretary, Mrs. William Bræger; Federation Secretary, Elizabeth Johnson; Financial Secretary, Mrs. R. L. Trestall; Treasurer, Mrs. George W. Burt; Auditor, Mrs. Lewis J. Ruhl; Librarian, Mrs. B. B. Banning; Directors, Mrs. Anton Giebisch, Mrs. Philip Blumauer, Mrs. W. I. Swank, Mrs. J. E. Bonbright, and Mrs. Percy W. Lewis.

Mrs. Jane Burns Albert, soprano and teacher, has returned from New York where she has been for five months studying and coaching with Richard Hageman, Mme. Valari and Kathleen Lawler. Mrs. Albert will remain in Portland a month, but will hereafter make her home in Seattle.

Barbara Lull, fifteen year old daughter of Mr. and Mrs. H. M. Lull of Portland has come under the notice of Leopold Auer, the violin maestro, who is prophesying fine things for the young girl. She has been in New York with her mother this spring studying with a pupil of Auer. Miss Lull has played the violin since early childhood. Her mother who is a talented musician with European training was her first teacher. Later she studied with Henry Bettman of this city. On Oct. 1, Barbara will begin her studies under Auer.

Harold Hurlbut, tenor, of this city recently sang at a largely attended concert in Lewiston, Idaho. Mr. Hurlbut expects to leave Portland for New York before July where he will engage professionally in New York music activities for a while.

Ella Connell Jones, pianist, and William Wallace Graham, violinist, gave a concert at La Grande, Ore., on Monday evening.

A concert was given on May 28 at the Immanuel Lutheran Church under the auspices of the choir. Numbers were presented by Axel Askenberg, organist, Mildred Anderson, soprano; Harriet

Padden, violinist; Arthur Johnson, tenor; cornet and trombone duets by Archibald Maher and Herbert Scott, and incidental choir solos by Lilian Swanson and Henry Dahl.

At the breakfast given at La Grande, Ore., to the women of the Federated Clubs who were on their way to the convention at Astoria, Ore., music was furnished by the La Grande Sextet. The singers were Mrs. Elma Stoddard, Mrs. Earl Stoddard, Mrs. Ada Siegrist, Henrietta Foley, Mrs. H. Bonawcamp and Mrs. Maxwell. The accompanist was Mrs. Donald Myers. A "sing" on the train was conducted by Mrs. Nettie Greer Taylor. Others who contributed musical numbers were Mrs. F. W. Gaskins, Mrs. R. Kay, H. B. Jory, Mrs. A. K. Parker, Stewart Tulley, Miss Randall, Mrs. E. Gibson, Mrs. O. G. Crawford, Miss F. D. McCulley and Curtis Patterson.

At the annual meeting of the Oregon Chapter, American Guild of Organists, the following were elected officers: James A. Banford, dean; Thomas Taylor, sub-dean; Paul Theodore Stucke, treasurer; Martha B. Reynolds, secretary. Paul T. Stucke left June 1 for the East for a stay of several months and will attend the general convention of the American Guild of Organists at Oberlin, June 21-24. N. J. C.

TO VIEW FAMOUS CARILLONS

Washingtonian Will Inspect European
Bell Towers for U. S. Committee

WASHINGTON, D. C., June 15.—Mary A. Cryder, one of the most prominent musical figures in musical affairs of the National Capital, is sailing for Europe on July 10, and is taking upon herself a real mission which will be of interest to music lovers. As a member of the Carillon Committee of the Washington Arts Club, Miss Cryder will give special attention to the bell towers of Europe, hearing carillon performances when possible and gathering such information as will be of interest to the Arts Club officials. Her first move in this direction will be to hear the special performance at Cattistock of M. DeNyn, the famous Belgium carillonneur from Maline. Miss Cryder will make a report to the Arts Club upon her return, and this report will have special bearing upon the tower which the various art organizations of this country, headed by the Arts Club of Washington, have proposed to erect in Washington as a peace memorial to our fallen heroes of the great war.

Miss Cryder will remain in Europe until October, returning in time to resume her vocal teaching. Washingtonians remember Miss Cryder as one who has been an inspiration to the rising artist. As a local concert manager, Miss Cryder was instrumental in bringing to Washington several years ago a number of international artists. W. H.

Mishel Piastro, the young Russian violinist, who is to tour America under S. Hurok's Musical Bureau management, during the 1920-21 season, will make his New York debut at Carnegie Hall on Sunday afternoon, Oct. 3.

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Engage Wheatley for Chicago Opera

English Tenor Returns to America After His Tour Through Australia

CHICAGO, June 12.—Walter Wheatley, the English tenor, engaged as guest artist with the Chicago Opera Association, is no stranger to Chicago's musical public, for he has been heard here in grand opera and also at Ravinia Park.

When he left America last July, he sailed straight for Sydney, Australia, and toured that country and New Zealand extensively, having joined the J. C. Williamson Grand Opera Company which contained besides Mr. Wheatley, Alfredo Valentini, the basso, and Carl Formes, son of the famous American basso, among other noted singers.

Mr. Wheatley during his travels in the Antipodes had ample opportunity to study his audiences and declares that the Australians are a very musical people. There is in the former country a fine symphony orchestra, the Verbruggen Symphony Orchestra, which tours Australia, New Zealand and the adjacent islands, and in spite of the fact that most of the audiences are English either by birth or descent and are known for their imperturbability, they are extremely appreciative and enthusiastic and very generous in their applause.

"During our opera tours there were packed houses every night in a ten months' season," says Mr. Wheatley. "Tosca, 'La Bohème,' 'Pagliacci,' 'Tales of Hoffmann' and 'Butterfly' were among the operas in Mr. Wheatley's repertory and these he has sung also at Covent Garden, London, and in many of the leading opera houses of Europe.

While in Australia, Mr. Wheatley made exhaustive studies of the music



Walter Wheatley, English Tenor

and other arts and avocations of the Maoris, the natives of New Zealand. He has collated and transcribed some of the native chants and dances and he is now arranging some of their music, so as to present it at his recitals and concerts the coming fall. The Maoris are descendants of the old cannibal tribes which inhabited the antipodean islands of the South Atlantic and Indian oceans. Their music is somewhat akin to that of

the Hawaiians and they tom-tom the drum like the American Indian. The higher class of the women tattoo their chins, to show their high breeding.

The Australians are very fond of the game of golf, and it may be said to be their principal sport. Mr. Wheatley soon acquired the fine points of the game and has played on practically every golf course in the cities visited and gained much celebrity in the daily press for his prowess.

He arrived in Chicago last week and immediately joined the new booking bureau, the Seidman Musical Bureau, which contracted with the Chicago Opera Association at once, for a number of leading appearances for him with that company in its preliminary tour, before the regular Chicago season. M. R.

Louisville School Children in a Music Memory Contest

LOUISVILLE, KY., June 14.—Throughout the winter months the children of the Public Schools have been busy memorizing the best things in music through the agency of the phonograph and performances by local artists. The final test was made at Macauley's Theater on June 12, at which time a concert was given which presented twenty of the numbers used during the year. The children were asked to guess the names of the numbers played, sung and danced, and succeeded in winning for their schools the following prizes: First prize, Columbian School, \$15 worth of records donated by Krausgill Piano Company; second prize, Western Departmental School, eight records taken from those used at concert; third prize, Eastern Departmental School, five records; fourth prize, Engelhard School, three records. H. P.

6,594 Compositions Copyrighted This Year

WASHINGTON, D. C., June 16.—According to a statement of Chief Whittlesey, of the music division of the Library of Congress, there were copyrighted in the United States between Jan. 1 and June 1, of this year, 6,594 musical compositions and fourteen dramatico-musical works. This is somewhat under the average of the pre-war months stated, but the largest number since 1914. A. T. M.

L. Schmitt-Fabri Resumes European Tour with Artist Pupils

L. Schmitt-Fabri, accompanied by four of his advanced pupils, left recently for Europe where he will give a series of operas and concerts in Italy and Switzerland. These annual tours, interrupted by the war, are a part of the training given by the Fabri Opera School. Beatrice Alexander, contralto, one of Mr. Fabri's pupils, has made a great success in leading rôles at Fasso, Italy, and has been engaged for twenty-five performances.

Marguerite Potter Presents Pupils

Marguerite Potter, contralto and vocal teacher, closed a busy season with a song recital in which she presented several pupils in Ditson's Auditorium, New York, on the afternoon of June 12. The program opened with a Mendelssohn duet sung artistically by Helen Henery, soprano, and Adele Allen, mezzo-soprano. Both singers have been heard in many important concert engagements during the past season. Miss Henery also scored in works of A. Walter Kramer, Downing, Gilbert and Woodman, and Miss Allen in numbers by Handel, Godard, Rogers and Del Riego. Other singers who pleased with their singing, included Elsie Nicolai in songs by Salter and Foster; Marion Bradley, contralto, in works of LaForge, Haile and Cox, and

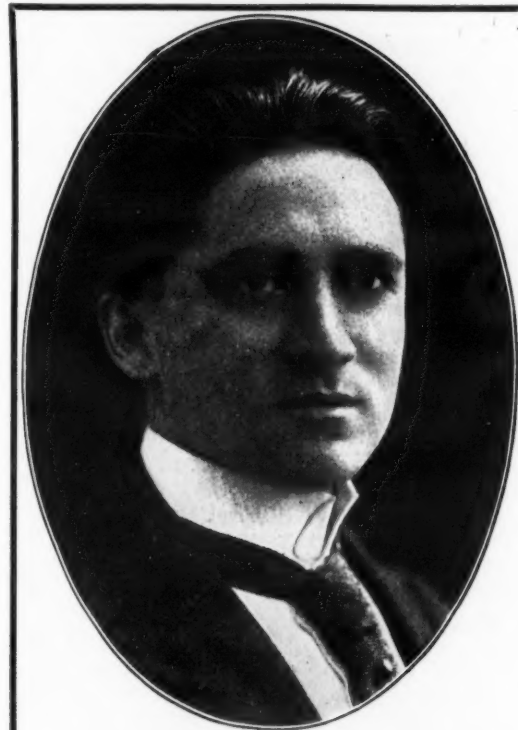
Selma Gilbert in a group by Hahn and MacDowell. Anna Welch, harpist, was the assisting artist. She played charmingly two numbers of Zabel. Ralph B. Angell was the efficient accompanist. Miss Potter will reopen her Carnegie Hall studio early in September.

Grant Hadley Receives Admiration in Huntington, Ind.

HUNTINGTON, IND., June 1.—Grant Hadley, the American baritone, scored a distinct success in his concert here, displaying a resonant voice, an artistic style and fine diction. Huntington has heard few song recitalists who are so completely masters of the art of song as he. All his numbers were received with marked applause.

Haitowitsch in Wilmington, Del.

WILMINGTON, DEL., June 15.—A concert was given by Abraham Haitowitsch, the young Russian blind violinist at the Playhouse, on June 7. His program included the Sonata F Major by Grieg, Concerto No. 2 by Wieniawski, Spanish Aires by Sarasate and a group of smaller numbers. Mr. Haitowitsch was greeted with great enthusiasm. Herman Neuman, at the piano, accompanied the artist in a commendable manner.



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CLARENCE BAWDEN, PHILADELPHIA PRESS—"Frankly we must congratulate Cincinnati on maintaining such an excellent organization."

JOHN H. RAFFERTY, N. Y. MORNING TELEGRAPH—"The Cincinnati Orchestra compares favorably in all respects with those great symphonic bands to which we have been accustomed to yield foremost rank."

RALPH HOLMES, DETROIT JOURNAL—"The most thoroughly satisfactory concert it has ever given in Detroit was provided by the Cincinnati Symphony Orchestra under Eugene Ysaye in Orchestra Hall, Tuesday night."

ALVIN WIGGERS, NASHVILLE TENNESSEAN—"The virtuosity of the individual players and the technical finish of this remarkable organization excited even more admiration than last year."

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Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas, Dallas; Denver, Colo., Aug. 3.
Virginia Ryan, 1118 Washington St., Waco, Tex.
Information and Booklet upon request.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, June 20.
Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.
Mattie D. Willis, 617 So. Fourth St., Waco, Tex.
Baylor University, June 17. New York City, Aug. 2.
Laura Jones Rawlinson, 554 Everett St., Portland, Ore.
Portland, June.
Mrs. Ura W. Synnot, North Texas Bldg., Dallas, Tex.
Dallas, June 28.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Maud E. Littlefield, 204 So. Olympia St., Tulsa, Okla.
1401 So. Boston St., Tulsa, Okla. Kansas City Cons. of Music, Kansas City, Mo., July 8. Colo. Springs, Colo., August.
Cara Matthews Garrett, Bay City, Texas; June.
Una Clayton Talbot, 3008 Washington Boulevard, Indianapolis, Ind. Indianapolis, Summer classes.
Isobel M. Tone, 469 Grand View St., Los Angeles, Cal. Los Angeles, July 5.
Elizabeth Easmeier, 41 So. 21st St., Richmond, Ind. Richmond, June.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla., Oklahoma City, June 14 and July 20.

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NEW MUSIC VOCAL AND INSTRUMENTAL

"THE LOST LAND" (La Tierra Perdida).
By Charles Wakefield Cadman. (Boston-New York-Chicago: White-Smith Music Pub. Co.)

In the new song which he has dedicated to Mme. Galli-Curci, that distinguished American composer, Charles Wakefield Cadman, has written a melody that is as appealing as is the idea of its text. A clear, wistfully expressive air in three-quarter time, whose harmonization colors it with a quality of genuine longing, calls up the vision of "La Tierra Perdida," the "Lost Land" of departed joy and youth of the Spanish California Indians. Mr. Cadman's melody is one that lingers on the ear, and it seems the perfect expression of its text.

"WHEN I AM DEAD, MY DEAREST." By Liza Lehmann. (New York-London: Boosey & Co.)

Liza Lehmann's "When I Am Dead, My Dearest," published for high and low voice, is a smooth and suavely melancholy setting of Christina Rossetti's fine poem, one effective and rewarding from the standpoint of the singer as well as the listener.

"LANTIDO DILLY." By Frank Bridge. (London: Winthrop Rogers, Ltd.)

Frank Bridge's jolly little setting of an anonymous 17th century poem, a soldier ballad of three penniless but thirsty soldiers, three-part, is listed as a "school song." The stress laid on drinking and "paying for the shot" will probably preclude its school use in a land where "Stein Songs" hide their diminished heads; but young Tom Browns will, no doubt, carol it lustily.

"EVOCATION." By Georges Clerbois. "In an Irish Jaunting Car." By Kathryn Thomas Whitfield. "Chanson Grise." By Maurice Dambois. (New York: G. Schirmer.)

Georges Clerbois's "Evocation," a "vision of other days," as his sub-title says, is a very sympathetic and effective violin melody in the florid style, with a richly sonorous piano accompaniment, a real string number, appropriately ascribed to Professor Leopold Auer. Kathryn Thomas Whitfield's taking composition, "In An Irish Jaunting Car," for violin and piano, has already been reviewed in its piano solo edition. It lies well for the strings, and is worth knowing. Maurice Dambois's "Chanson Grise," for cello, belongs to a type in whose rendering the cello is at its happiest; the tenderly expressive air, *con sordino*, inflected with a gentle strain of melancholy.

"THE FOGGY DEW," "I'm the Boy for Bewitching Them." Arr. for Violin and Piano. By Arthur Alexander. (London: J. & W. Chester.)

These two old Irish folk-tunes have lent themselves beautifully to the fine transcription Mr. Alexander has made of them. Both are dedicated to the English violinist Edith Abraham, who has played them in public. "The Foggy Dew" has been handled in particularly reverent and delightful musical manner, with no hint of over-elaboration in the solo part, and merely a few double-stops, octaves, and a bit of a turn introduced with major effect. The melody is one of the most tender, most appealing among the many lovely folk-songs of Erin, and the transcriber has recognized that simplicity should be the key-note of any arrangement of it. "I'm the Boy for Bewitching Them," is a catchy, exhilarating jig. This transcription is an elaborate one, and here elaboration is in place. It is a difficult and exceedingly brilliant concert number, which the good violinist should be able to "put over" with great effect, if he imbues his interpretation with the *molto spirito* Mr. Alexander has indicated for it.

"HARK, HARK THE DOGS DO BARK." "Little Boy Blue." "This Little Pig." "Daffy-Down Dilly." By Lillian Blackmore Hughes. (Chicago: Clayton F. Summy Co.)

In these little "Mother Goose Songs"—two of them no more than a page long—

Lillian Blackmore Hughes has written very simple, attractive settings for four of the old nursery rhymes dear to childhood's heart. They are just sweet, simple little melodies—"Little Boy Blue" and "Daffy-Down Dilly" are especially attractive—and they are sincere, without any touch of that sophistication which jars, on occasion, when a composer shows that he approaches a child's song with a feeling of condescension.

"A FROLIC," "Dancing on Tiptoe." By Charlotte Elma Davis. (New York: J. F. Schroeder.)

These two little piano compositions, both of them two pages long, show a real imaginative gift for the easy teaching piece on their composer's part. "A Frolic" has for its main technical aim easy, graceful alternation of the right and left hands, in short, three-note phrases; while "Dancing on Tiptoe" is a little caprice that stresses the opposition of staccato and the short legato phrase. Both numbers are unaffectedly melodious and grateful to the ear.

"LIBERTY PROCLAIMED." By Louis Adolphe Coerne. "Thanks Be to God." By Nathaniel Irving Hyatt. "Two Meditations for Silent Prayer." By Mark Andrews. "The Lord's Prayer." By Tchaikovsky. (Boston: Oliver Ditson Co.)

Mr. Coerne's "Liberty Proclaimed" is a well-written service anthem for mixed voices, with a dramatic baritone solo, and several opportunities for solo quartet in contrast to full chorus. "Thanks Be to God," by Mr. Hyatt, mixed voices, for festal or general use, is effective without being difficult, and notably singable. Mark Andrews's "Two Meditations for Silent Prayer" for mixed chorus, both a *cappella*, though they have rehearsal accompaniments, are smoothly and interestingly written for mixed choir, the parts being well and effectively led and handled. "The Lord's Prayer" by Tchaikovsky, is a good mixed voice arrangement by George Dunham, of the original, from the Russian composer's Op. 41, set to the English text.

"WHEN I GO AWAY FROM YOU." By Henry Hadley. (New York: Carl Fischer.)

In "When I Go Away From You," Mr. Hadley has written a fine dramatic melody, expressive, admirably framed in its accompaniment, which includes obbligatos for cello and violin, and of serious and somewhat sombre beauty of utterance, a song that the artistic singer can appreciate. It is published for high and for low voice.

"O FOR A CLOSER WALK WITH GOD," "Saviour, Again to Thy Dear Name," "Beyond the Smiling and the Weeping." By Henry Houseley. (Chicago: Clayton F. Summy Co.)

Mr. Houseley's three anthems are good, straightforward service numbers, of easy singing practicability, very assonant in a churchly way, and pleasing settings of well-chosen sacred texts. "Beyond the Smiling and the Weeping" begins with a short, melodious soprano solo, and "Saviour, Again to Thy Dear Name," with a solo for alto.

"TREES." By Phyllis Fergus. (Chicago: Clayton F. Summy Co.)

Phyllis Fergus's setting of Joyce Kilmer's lovely poem, "Trees" has something of the simple charm and sincerity of the poem itself. One feels that the artless melodic phrases come close to a true expression of the words. It is published for high, medium and low voice.

TWO SENTIMENTAL ROMANCES. By Wilhelm Stenhammar, Op. 28. (Copenhagen: Wilhelm Hansen.)

Stenhammar's name and reputation are in themselves enough to rouse expectations with regard to these Two Sentimental Romances, originally for violin with orchestra accompaniment, but issued as well, in the present edition, with piano. Both the first, in A major, and the second, in F minor, are rich and glowing numbers, whose violin parts,

sonorous and very expressive, will delight the solo player. They are "sentimental" perhaps, but sincerely so, in the sense that Beethoven violin Romances are sentimental; or rather, they are honestly and beautifully romantic in feeling and in mode of expression. The elaborate and richly wrought piano accompaniments supply the pianist with a real incentive to do his best. The Romance in F minor, in particular, is a gem of its kind.

"NOSTALGIE," "La Coquette." By Albert Spalding. (Copenhagen: Wilhelm Hansen.)

Albert Spalding has written two most attractive "Bagatelles" for violin in his "Nostalgie," ascribed to André Bénédict, and "La Coquette," dedicated to Prof. Antonio Scontrino. "Nostalgie" is a delicate and evocative mood picture, not unduly difficult if we consider that it is written by a concert violinist. But the brilliant little "La Coquette" calls for a concert violinist's technique in order to do it justice.

"SCHERZETTINO - STACCATO," March, "Do-Re-Mi Waltz." By Gustave Ferrar. (New York: G. Schirmer.)

Each of these three little teaching pieces for Grade Two has been written on the scale, and written with real charm and grace, in such fashion that the young pianists who play them will not suspect the sprightly "Scherzettino-Staccato" gallop, the pleasantly pompous little March, and the catchy "Do-Re-Mi Waltz," have a useful underlying technical purpose.

"SONATA FOR TWO CLARINETS." By Francis Poulenc. (London: J. & W. Chester.)

Written for a B flat and an A clarinet, this grotesquely attractive sonata—if a composition that represents little more than the loose union of three separate movements under a general title may claim that name—is unquestionably piquant, and a pair of clarinetists who get together on it will find a musical reward of some sort, though it is far removed from the sonata which the obsolete Herr Spohr has written for clarinet and piano, for instance. The first movement, a *Presto*, is presented in an alternation of 7/4, 5/4 and 3/4 time, though its second section, cadential in style, clings to 2/4 time for all of its 22 measures. The second movement has a fine, virile melody for the first clarinet, which the second accompanies with a figure in sixteenth-notes. The third, *Vif* (lively), is a wildly joyous and exuberant flurry of tonal motion, rich in those delightfully rapid quirks of sound which only the wind instruments are capable of producing. No one will accuse M. Poulenc of having borrowed any of the thematic material he has used in this work. It is absolutely his own!

"Valse-Bluette" (R. Drigo), "The Old Mother" (A. Dvorak), Berceuse (A. Järnefelt), Poem (Fibich). Transcribed by Erno Rapée. (New York: G. Schirmer.)

It is a good thing for the musician who transcribes for the piano to have the orchestral outlook, as Mr. Rapée has. He writes none the less idiomatically for the keyboard, while at the same time his adaptations gain in breadth and sonority. These numbers he has chosen for piano transfer are all worth while: the delightful, airy "Valse-Bluette" by Drigo, known to every admirer of violinists; Dvorak's exquisite song, "The Old Mother"; the popular Järnefelt Berceuse, and the expressive Fibich Poem, originally for violin, whose leading theme lends Mr. Rapée's two short pages of transcription so much beauty. Incidentally, it is no more than just that the pianist should have his innings in the gentle game of transcribing, which at times, it seems, violinists wish to monopolize.

"TO A WATERFOWL," "The River Mist," "Old Floyd Ireson." By Winthrop Rogers. (London: Winthrop Rogers, Ltd.)

Winthrop Rogers's three new songs are decidedly interesting, and mark a departure from works of his American period. Though they show signs of having been influenced by the atmosphere of impressionist London, Mr. Rogers has chosen texts by American poets for all three numbers. "To a Waterfowl," is a nature-poem by William Cullen Bryant, and Mr. Rogers has given it a melody and harmonic context of elegant simplicity. Thoreau's "River Mist" is really charming, evocative, happily imagined. In "Old Floyd Ireson," Whittier's dramatic text does not quite escape the Damsch-Danny-Deeverism which is apt to

introduce itself in musical settings of poems of this type. It is virile, harsh, and not euphonious, yet it is dramatic, and that is the main thing in a dramatic song. All three songs are published for high and low voice.

"NARCISSUS." By Ethelbert Nevin. Arranged by John Martel. "A Hush Song," "A Song of Hope." By Noel Johnson. (Boston: Boston Music Co.)

Ethelbert Nevin's "Narcissus" resembles his "Rosary" inasmuch that all that can be said of it has long ago been said. John Martel's arrangement for three-part female voices is well-written and effective. He has developed his own choral melody out of the piano original with considerable skill, giving the melody of the piano original itself to a violin, which must be used in performing the number, rather than attempting the feat—no doubt impossible—of having the voices sing it. Mr. Johnson's two numbers are for two-part chorus. Both the "Hush Song," and the "Song of Hope" are euphonious bits of duo choral writing, pleasing to the ear and grateful to sing.

"RAIN." By Pearl G. Curran. "Reveries." By Oley Speaks. "Farewell, My Day." By C. W. Krogman. "My April Lady." By Van W. Anderson. "The Cunnin' Little Thing." By Richard Hageman. (New York: G. Schirmer.)

Pearl G. Curran's "Rain" is a loveable little song. It is a simple thing, textually, a descriptive bit, a child's song about the rain. But the rain itself is the thing, and it patters and splashes down with such crystalline rushes of notes, that you actually hear the drops fall. And for a climaxing close, there is an engaging snatch of tranquil melody. It is for high or medium voice. "Reveries," is a fluent, singing melody in Mr. Speak's own euphonious style, one that can hardly fail to please. It is published for high and low voice. The Krogman "Farewell, My Day," for high or medium voice, is a lush, sonorous melody, somewhat old-fashioned in style, and with nothing about it that might offend the ear that twitches uneasily at dissonance. "My April Lady," is a ballad for medium voice, in which Mr. Anderson, its composer, has written a light song of indubitable grace and gaiety of mood. Richard Hageman's charming "The Cunnin' Little Thing" was considered last season in these columns. It has now been put forth for high voice.

SONATA: I. Prelude, II. Rustique, III. Final. For Piano Four Hands. By Francis Poulenc. (London: J. & W. Chester.)

A sonata, originally conceived and set down for piano four hands, is quite a rarity in these days. In addition, M. Poulenc's sonata is rare among four-hand sonatas. It wanders along its own little modernist pathway across the meads of inspiration, far removed from the broad four-hand highway worn smooth and polished by Moszkowski, Scharwenka, and other originators and arrangers of every sort and kind. Perhaps it is this distinct quality of originality, this shrinking from the obvious which holds the attention. The work in all three of its movements has a pastoral infection: in the Prelude, where the wood-wind calls so effectively through the medium of the ivories; in the "Rustique," with its shepherd's pipe melodies and tremulations against a *Waldweben* accompaniment by the "second"; in the Final, a species of immensely vivid and rapid herdsman's dance, delightfully spiced with harmonic piquancies. The Sonata is not too difficult to play and enjoy, and to all who delight in the intimacy of four-hand keyboard music, it may be commended as being interestingly different from what they may be apt to come across ordinarily.

"A KISS," "Return," "Shout Yo' Glory," "Little Pickaninny Kid." By David W. Guion. (New York: G. Schirmer.)

All four of these songs by David W. Guion are attractive. One hopes he may write more of them. They are, in first instance, good melodies. "Return," two pages long, very simply and expressively written, rises above the ballad level. "A Kiss," however, is frankly a good lush ballad tune, with a very taking refrain. "Little Pickaninny Kid," with its rock and sway, and touch of real feeling, is as good an imitation mahogany air as one might wish to run across, and should win friends. "Shout Yo' Glory" gives us a corking specimen of the "shoutin' camp-meetin' song," which Mr. Guion has arranged—with a good deal of swing to it despite its sacred character.

F. H. M.

MUSIC IN THE MOVIES

An interesting musical program featuring vocal and instrumental soloists was given at the Strand Theater this week. The orchestra was heard in Grossman's "Fantasie Hongroise," Carl Eduarde and Francis W. Sutherland conducting alternately.

This week Hugo Riesenfeld presented the Rialto Theater orchestra in Jules Massenet's "Phedre" overture as the opening number. Mr. Riesenfeld and Lion Vanderheim conducted. The Ampico reproducing piano, with Leo Ornstein as the invisible soloist, played Anton Rubinstein's First Movement, Concerto in D Minor, and Alma Lowia, soprano, sang the aria of *Elisabeth* from Wagner's "Tannhauser." Dewha, a

charming little Serbian dancer, who made her first appearance at the Rivoli Theater a few weeks ago, made her Rialto debut with her "Bubble Dance" and won a great deal of applause. John Priest played the organ solo, Batiste's Pilgrims Songs.

The Rivoli orchestra, Frederick Stahlberg and Joseph Littau conducting, this week played Keler Bela's "Comedy Overture." The duet from Georges Bizet's "The Pearlfishers" was sung in excellent voice by Martin Brefel, tenor, and Edoardo Albano, baritone. Mme. Lubovska, interpretative dancer, who is also dancing at the Criterion, delighted the Rivoli audiences with "A Soldier's Romance," a number in which she has the assistance of Thalia Zonau, a real Greek girl, who is also a Greek classic dancer. The second orchestral number was entitled "Musicians' Strike" and needed no program note to explain its humor. The organ solo, played by Prof. Firmin Swinnen, was J. Macfarlane's "Scottish Fantasy."

HEAR HUGHES' PUPILS

Pianists Present Program in Studio of American Virtuoso

The first of a series of artist-pupils' recitals to be given during June and July at the studio of Edwin Hughes, the eminent pianist-teacher, took place on Friday evening, June 18. The program on this occasion was offered by Elizabeth Bachman, who displayed splendid technique and artistry in four groups of compositions by Beethoven, Schubert, Mendelssohn, Schumann, Chopin, Debussy, Dillion and Strauss-Schutt.

These recitals have been arranged by Mr. Hughes for the special benefit of the members of his summer class, thus affording them an opportunity of hearing a number of excellent performances of artist-pupils who are also studying with him.

Beatrice MacCue Sings with Chorus of Bucknell University

LEWISBURG, PA., June 16.—Beatrice MacCue, contralto, was heard on June 13, at the Baptist Church under the

auspices of the Bucknell University School of Music, in Mendelssohn's "Hymn of Praise," the choral conductor being Paul Stolz. Miss MacCue won immediate favor in her solos and also sang arias from Mendelssohn's "St. Paul" and "Elijah," Maunder's "Song of Thanksgiving," Handel's "Messiah," Gaul's "Holy City" and Chadwick's "A Ballad of Trees and the Master." The other soloists were Edith Chapman Gould, soprano, and Mortimer Howard, tenor. Janet Mench was at the organ and David Moyer at the piano.

Texas Girl Wins Dudley Buck Scholarship

The scholarship donated by Dudley Buck to the Texas Federation of Music Clubs at the request of that organization has been won by Lucile Wiseman of San Antonio, who has arrived in New York to take up her studies with the prominent vocal instructor. Among the activities of Mr. Buck's pupils may be mentioned those of Mrs. Lee Baker of Brooklyn, who has been appearing as soprano soloist in the M. E. Church of Dover, N. J., during May and June, and winning much success.

Rosalie Miller in Operatic Debut



Apeda Photos

Rosalie Miller, American Soprano, as "Nedda" in "Pagliacci" and "Micaela" in "Carmen"

THE young soprano, Rosalie Miller, hitherto known as a gifted concert singer, made a departure into the operatic field last month, when she sang as guest with the San Carlo Opera Company in Providence, R. I. Miss Miller appeared at the Schubert-Majestic Theater on May 11 in "Pagliacci" and the following day in "Carmen." Although making her operatic debut in this country, she went on without a stage rehearsal and won immediate favor and had a hearty reception from the audience on both occasions. After her singing of the "Balatella" in "Pagliacci" and the aria of *Micaela* in the third act of "Carmen" she was applauded to the echo. She showed marked histrionic skill in her

delineation of *Nedda*, acting the rôle with temperament. Her plans for the coming season have not been definitely made, although she has already been booked for a number of excellent concerts.

Mischa Lhevinne Closes Joint Recital Tour and Starts Out as Soloist

When the Gray-Lhevinne joint recital tour of seventy-five dates was completed last month, Mischa Lhevinne went into Montana, Wyoming, and Colorado to fill thirty piano recital engagements. Mme. Gray-Lhevinne has joined her little son at the Gray-Lhevinne summer home in California, where Mischa Lhevinne will return at the close of the present season.

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EVELINA PARNELL

WHO
TRIUMPHED IN "TRAVIATA"
at the "Dal Verme" of Milan, Italy

American Prima Donna as "Violetta" in "Traviata" Stirs
Milanese Public and Press to Demonstrations of Enthusiasm.

Among the papers extolling her art are to be mentioned:—

Il Popolo D'Italia, April 22, 1920
DAL VERME

Ripresa della "Traviata"

Anche una semplice ripresa dell'opera più sentimentale del repertorio verdiano ha il potere di attirare il gran pubblico e di determinare nuovi successi.

Il merito di questa interpretazione è in gran parte del maestro Tronchi, il quale sa sviluppare analisi e sintesi in un'atmosfera soavemente passionale ambientando le voci nel loro meglio appropriato quadro armonico.

Riuscì interessante il debutto, per le nostre scene della signorina Evelina Parnell, piuttosto Valkiria che Violetta, sia per la forte figura che per la voce squillante con impetuosi piattosti drammatici che lirici. Educata perfettamente, con una dizione netta per un'attrice, con mezzi vocali ricchi e chiari, ottenne largo successo anche se la acute vigorose e sicure corrono delle cadenze forzate e non certo quali vorrebbe Verdi, come nell'aria del primo atto, chiusa con delle perifrasi di non squisito gusto, destinate a preparare l'acuto finale.

Di minor effetto nella mezza voce ma assai naturale, la Parnell, in tutta la parte sentimentale è riuscita ad una commovente espressione, piegando la voce non molto duttile ad inattese delicatezze a sfumature.

Particolarmente sentimentale la scena col padre e la morte. In conclusione il pubblico si è trovato di fronte ad un'artista provetta ed ha plaudito fino all'acclamazione.

Degli altri artisti diciamo già. Il tenore Bellotti non sa ancora tutte le malizie del mestiere si dà spolverare il metallo della sua voce a renderlo terso, ma canta correttamente e con sentimento; e il suo genitore austero—il Novelli—disponendo di voce piena e ben modulata sa cavare effetti toccanti dal celebre duetto di Provenza e dal tetto coperto di squallore.

Extremely interesting was the debut of Miss Evelina Parnell at the Dal Verme Theatre last night for her splendid figure and pure resonant brilliant carrying voice which also contained delicacy, coloring and shading.

She scored a most wonderful triumph in her role of Violetta in Traviata.

She is perfectly schooled and has a very clear Italian pronunciation. In all the sentiment expressed throughout the opera, Parnell moved her audience. The scene with the father and the death scene aroused particular emotion.

In conclusion, the public found themselves in the presence of a supreme artist, whom they applauded and applauded to the echo.

L'Italia, Aprile 22, 1920
TEATRI

DAL VERME.—Ieri sera nella *Traviata* ha debuttato la signorina Evelina Parnell che ha sostenuto brillantemente la parte della protagonista mostrando di possedere voce limpida e sicura. Fu vivamente applaudita insieme agli altri principali interpreti.

"Last evening Evelina Parnell sang brilliantly the part of Violetta and showed herself to be the possessor of a limpid and sincere voice. She was enthusiastically applauded and recalled many times."

Corriere della Sera, April 28, 1920
CORRIERE TEATRALE

DAL VERME.—Con l'ultima della *Traviata* prese ieri sera congedo, festeggiatissima, la soprano americana Evelina Parnell. Questo sera chiude la lunga e fortunata stagione con un'altra replica di *Traviata*.

"At the last performance of *Traviata* Evelina Parnell, the American soprano, was enthusiastically fêted and acclaimed."

Corriere della Sera, April 22, 1920
CORRIERE TEATRALE

DAL VERME.—Nella *Traviata* ieri sera il personaggio di Violetta, fu efficacemente interpretato dalla signorina Evelina Parnell, un'ottima soprano americana, che si fece molto applaudire.

"In *Traviata* last night the part of Violetta was wonderfully well interpreted by Evelina Parnell, an exceptional artist who was enormously applauded."

La Perseveranza, April 22, 1920

DAL VERME.—Accoglienze assai festose ha avuto ieri sera da parte di un pubblico numeroso la signorina Evelina Parnell, la quale ha sostenuto con impegno e fortuna la parte di Violetta nella *Traviata*. La brava artista, che da tanti anni non cantava sulle scene milanesi, ha ritrovato, per l'arte sincera di cui è animata e per la purezza della sua voce, le antiche simpatie, ed è stata calorosamente applaudita, anche a scena aperta.

"A great welcome was extended to the American artist Miss Evelina Parnell by a very responsive public at the Theatre Dal Verme last night in her interpretation of Violetta in *Traviata*. This splendid artist who for several years has not sung on the Milanese stage, again had, because of her true art, a great success as a result of the purity of her voice and dramatic art and was warmly applauded throughout the opera and during the open scene at the end of all her arias."

La Perseveranza, April 27, 1920

DAL VERME.—La fortunata stagione lirica a questo teatro volge ormai verso la fine. Stasera, penultima recita dell'opera *Il Trovatore*. Domani, poi, serata popolare a prezzi dimezzati con la *Traviata*. La signorina Evelina Parnell ebbe, alla seconda rappresentazione della *Traviata*, nuove, calorose accoglienze dal pubblico numeroso, cui non passarono anche questa volta inosservati i ragguardevoli titoli canori, le ottime intenzioni drammatiche, la sincera nota di sentimento, con cui l'esimila artista rende la figura di Violetta. Numerosi americani qui residenti, vollero offrire, durante la recita, fiorito omaggio di ammirazione alla loro brava consittadina.

"La Signorina Evelina Parnell at her second performance, again had another wonderful success, a real triumph, so that we feel we must again write about her voice and dramatic talent and the sincere sentiment that this fine artist brings to Violetta. She received many floral offerings during the performance."

Avanti!, April 22, 1920

TEATRI

DAL VERME.—Un buon successo ebbe ieri una nuova *Traviata*, miss Evelina Parnell a cui l'accento esotico non toglie espressione alla voce e bellezza al conto.

"A great success was scored by a new *Traviata*, Miss Evelina Parnell, on account of the expression of her voice and beauty of her singing."

Il Sole, April 22, 1920

TEATRI

DAL VERME.—Una nuova edizione della *Traviata*, ieri sera, con la signorina Evelina Parnell, molto applaudita per distinzione d'arte di canto e di scena.

"Last evening in a new edition of *Traviata*, Evelina Parnell was greatly applauded for her distinguished art of singing and wonderful acting."

THREE CELEBRITIES HEARD IN TACOMA

Ysaye and Elman in Recital
—McCormack Delights—
A Gifted Tacoman

TACOMA, WASH., June 14.—Foremost among recent musical events that have served to emphasize the talents of Tacoma artists was the piano recital given the evening of June 1 by Lucile Bradley, whose career will bear watching. This was her first recital in more than two years in the city she makes her home, and in the interim, which has embraced advanced study in New York and playing for the soldiers abroad, her pianism has broadened and assumed bolder and more dramatic qualities. A facile technique, a winning tone, feathery in lighter passages, but not wanting in power; and graceful delineation of melodic line were attributes of her playing on this occasion. Her numbers included the Beethoven Sonata, Op. 31, No. 3; Ravel's "Jeux d'Eau," six Chopin Préludes, the Paganini-Liszt Etude, No. 4; Gardiner's Humoresque, Brahms's B Minor Capriccio, the Gluck-Brahms Gavotte, Dett's "Juba Dance," a Tchaikovsky Humoresque, a Korestchenko Ballet and "March of the Davidites," from Schumann's "Carnival." Among encore numbers was a composition of her own. She was warmly applauded.

Eugen Ysaye and Mischa Elman appeared in joint recital at the Tacoma Theater the evening of June 3. The appearance of these two famous violinists together was the sensation it has been elsewhere, and excited lively advance interest. The program included the Bach Concerto in D Minor, Molique's F Major Concerto and a Moszkowski Suite. There was admirable unity throughout, in spite of the essentially different types and different styles represented by the two artists.

One of the last handful of concerts which John McCormack has been giving on the Pacific Coast before sailing from San Francisco for Australia on the first lap of his "round the world" tour, drew approximately 1000 persons to the Tacoma Armory the night of June 13. This was not nearly as large an audience as greeted McCormack in the same place a year before, but the tenor was in better voice, and save for some cloudiness in his pianissimo, sang very beautifully. Of course, his Irish songs and his English ballads drew rapturous applause, and his encore numbers were just what could have been guessed in advance. The more musicianly side of his art was revealed in Brahms's "In Summer Fields," which he sang very tastefully; Liza Lehmann's "Moon of My Delight,"

Chadwick's "Before the Dawn," and the "Don Giovanni" aria, "Il Mio Tesoro," which was something of an object lesson in breath control and graceful style. Lauri Kennedy pleased the audience with several 'cello numbers, and Edwin Schneider again proved himself an accompanist of the highest attainments. T. J.

Augette Foret Gives Costume Recital in
London Theater

LONDON, June 6.—At the Ambassadors' Theater, Augette Foret, a visitor from America, gave her program of "Chansons en Images" on the afternoon of May 26, delighting her hearers. She gave Japanese koto songs, old French songs and Negro spirituals, appearing in the various costumes of the nations whose music she presented. She was accompanied by G. O'Connor Morris.

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CHEHALIS PRESENTS ANNUAL FESTIVAL

Dunkley Conducts Third Yearly Celebration Before Leaving for New Post

CHEHALIS, WASH., June 7.—Chehalis and Southwest Washington enjoyed the best all-around music festival since the Chehalis Choral Society was organized, when the third annual event was given in Del Monte Hall, the evening of June 3, and afternoon and evening of June 4. The attendance at all three concerts was large and was drawn from all sections of Southwest Washington. Now more than ever, the business interests of Chehalis realize the importance to the city of the local singing organization and the high grade of good music it fosters in the community.

The festival was opened Thursday evening with a band concert of high-grade music by the splendid Chehalis Concert Band organization. The feature of the program the first evening was the production of "The Swan and Skylark," by Arthur Goring Thomas, given by the Chehalis Choral Society and visiting soloists. The local organization originally planned to give two cantatas at the annual festival, but the work of the organization was greatly hampered by the influenza epidemic of the past winter. The work of the chorus was enthusiastically received by the large audience, and the shading technique, ready attack and general interpretation of the beautiful work reflected much credit on the scholarly and intelligent musicianship of Ferdinand Dunkley, the conductor. Incidentally, this marked the last appearance of

Mr. Dunkley in Chehalis, as he has accepted the conductorship of the leading church choir in Birmingham, Ala., and will begin his work there this fall.

Soloists with the chorus in this cantata included Mrs. Vivian Strong-Hart, Seattle, soprano; Frederick Wiederrecht, Seattle, tenor; Clifford Kantner, Seattle, baritone; Mrs. Dai Steele Ross, Seattle, contralto. Claude Madden, well-known Seattle violinist, and Jane Little, a Tacoma high-school girl harpist, accompanied the chorus, with Eleanor Peterson, a talented Chehalis, pianist. The soloists also gave special solo numbers that evening, Mr. Wiederrecht, Mrs. Strong-Hart, Miss Little and Claude Madden remaining for the Friday afternoon concert, and Mr. Wiederrecht giving numbers on the closing program.

The festival just ended was the best given here, as the general all-around work of the soloists was exceptionally good. Mr. Wiederrecht was the soloist last year, and was welcomed as a great favorite the second time. He won ovation after ovation for his fine interpretative singing. Mr. Wiederrecht is a student of Edmund Myers of New York. He was forced to respond to encores to every number, and on his closing appearance was recalled three times.

Mrs. Hart also won much applause. She has a high soprano voice of clear quality and unusual flexibility. Her trilling was considered much above the ordinary, and she won many recalls. Mrs. Ross has a contralto of power and resonance which won her many friends here, and Mr. Kantner's excellently modulated baritone voice of velvety quality, gained him much recognition.

Mr. Madden is recognized as the premier violinist in the Northwest, and this was his first appearance here. He lived up to his fine reputation, and no such exquisite violin tones have been heard here since Maud Powell visited this city.

Jane Little of Tacoma is a young high school girl who is making rapid strides as a harpist. She won much praise at the festival for her fine interpretative playing and gracious stage presence.

In the Friday afternoon concert the Chehalis Ladies' Quartet scored a hit, and was forced to repeat one of its numbers on the evening program, which called for several encores. This quartet is composed of the following Chehalis ladies: Zella Melcher, soprano; Mrs. Frank Lipscomb, mezzo-soprano; Agnes Harwas, contralto; Eva Hager, contralto. This is an exceptionally well-balanced quartet, and music critics present felt that it will make a name for itself in Northwestern musical organizations.

The closing program Friday night was given by the St. Cecilia Club of Tacoma, and soloists. This organization is celebrating its twenty-fifth anniversary, and is one of the leading musical organizations of the Northwest. Mrs. Allan B. Crain of Tacoma was the soprano soloist; Mrs. Frederick R. Conway, mezzo-soprano; Harold Broomell, baritone. Mrs. Crain possesses a high soprano, flexible, strong and vibrant, and offered her part of the program in approved manner. Mrs. Conway appeared with the local society in the mid-winter program, and is an honorary member of the Chehalis organization. She has a beautiful voice of exceptional clearness and tonal quality, and pleased her audience immensely with her fine singing. Mr. Broomell has a vibrant and well-placed baritone, and pleased with his good singing and dramatic interpretations.

The St. Cecilia Club gave a fine interpretation of the cantata "Alice Brand," again under the scholarly direction of Mr. Dunkley. They also gave two of Mr. Dunkley's compositions, "Poppies" and "Green Branches," which pleased the audience exceedingly.

After the close of the program, the floor was cleared, and a reception, sponsored by the Chehalis Citizens' Club, was given the visiting artists. A fine orches-

tra was provided, and dancing was enjoyed until midnight. The Tacomans and other visiting artists were highly pleased with the fine receptive audiences Chehalis furnished them, and the reception given in their honor.

The Chehalis business men and others feel that the work of the Chehalis Choral Society in fostering the best in music and centering the musical activities of Southwest Washington in Chehalis, is distinctly a community asset, and they are squarely behind the local organization in its endeavors.

In the departure this summer of Professor Dunkley for Alabama, the Northwest loses an unusually capable director, musician and composer, and it is with keen regret that Northwest music lovers view his leaving.

At a business meeting of the Chehalis Choral Society, officers elected for the next year were as follows: Mrs. Frank Lipscomb, president; Sarah J. Bushnell, retiring president, vice-president; Grace Grafton, secretary-treasurer. The above-named, with Harry Power, Agnes Harwas and C. Ellington constitute the executive board of the society, which begins another season early in the coming fall. C. E.

Marcella Craft to Sing at New York Stadium before California Appearances

Marcella Craft has been secured by Manager F. C. Coppicus as soloist for the first Monday evening of the Stadium concerts.

This will be Miss Craft's first public appearance since her engagement by the Chicago Opera Association, and she will leave immediately after the Stadium concert to fulfill a few mid-summer dates in California. She will return to New York in time for her appearance at the Hippodrome on Oct. 10, after which she will join the Chicago Opera forces.

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MUSICAL AMERICA'S OPEN FORUM

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Music as a Political Issue

To the Editor of MUSICAL AMERICA:

"Ev'rybody's doin' it. Why not I?" Do what? Write an indorsement for the campaign to establish a Ministry of Arts. "Continual dropping wears a stone," declares the proverb and my word is one more drop in this agitation for government recognition of the Fine Arts.

I feel with my Boston brother "I'd like to do something definite to hustle it along."

I do not expect to stay on earth long enough to see this thing come to pass, because it will have to be "investigated," there will have to be a fund appropriated for the investigation, which in Washington takes time and all of the Solons "On the Hill" will have to turn the big idea over until a knowledge of its anatomy is mastered.

In the meantime I shall constitute myself an evangelist and preach and pray, shout and sing, for its recognition in the National Department of Education, with the slogan, "Music, Drama and the Arts as a Political Issue."

HAMLIN COGSWELL,

Director of Public School Music,
District of Columbia.

Washington, D. C., June 11, 1920.

The Press Should Unite to Enlighten the People

To the Editor of MUSICAL AMERICA:

I fully realize the uphill fight that Mr. Freund has made for years in the interest of American art and education. If the press of this country would only unite in enlightening the people, and eradicate that false impression which they labor under in reference to European art and ideals!

The work that Mr. Freund is doing at his age is marvelous. I think the time has arrived for the United States to prove its Americanism in every sense of the word, and I was very pleased to see a plank to that effect in the Republican platform adopted in Chicago. There should be a universal spirit adopted by everyone in our country who is interested in music to get back of our representatives in Washington and by persistent effort kept up continually, I believe we can create a department of art and education with music conservatories supported by the Government in different sections of the country.

Assuring Mr. Freund of my loyal support and highest personal regards,

P. E. CONROY.

St. Louis, Mo., June 15, 1920.

Why This Distinction?

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA, Mephisto mentioned the fact of having heard "Marching Through Georgia" played at the head of a procession. Inasmuch as the ice has been broken, so to speak, regarding this song, I would like to offer a few comments on it.

Following our war with Germany, things German were placed under the ban. The national anthem was forbidden; the language was stricken from the course in many, if not all, of our schools and colleges. German opera was abolished, and even the music of the old

German masters was placed on the black list. Why? Even in war the enemy may be respected if he fights fair, or at least if he observes the rules of warfare as we have them. But, when the Germans in their arrogance and might sacked Louvain, reduced Rheims to a heap of rubbish and utterly destroyed the country through which they passed, we set them down as beasts of murder and of pillage and looked with horror upon the very name of German.

About fifty-five years ago Columbia, S. C., was reduced to an ash heap; the flames from burning Atlanta reached to the heavens; homes were destroyed over the heads of undefended women and children; the country was laid waste and the inhabitants were left destitute.

To-day we mourn and bewail the loss of Louvain and Rheims. To-day we shout our triumph in song over the destruction of Columbia and Atlanta. (If you doubt his, read the words of this song.)

Why this distinction?

Yours truly,

R. L. ARMSTRONG.

San Angelo, Texas, June 17, 1920.

Douglas Bird Enthusias on John McCormack

My Dear Mephisto:

I turn to your Musings as a lover turns to song, with that inner feeling of pure content that satisfies.

I was particularly impressed with your recent reproduction of John McCormack's, to me, altogether unnecessary answer to the musical critic of the Minneapolis Tribune, of his, John's individualities.

Most assuredly John has no reason to be ashamed of his "vocal trick" of the "swing of the octave." Europe has traditions and this is one of them, and

being in John's blood, simply rounds out the superlative artist he has proven himself.

He is forever seeking the "Lost Chord" of the purely human, and in his singing of the translation of Brahms's "Feldens-Samkeit" he plays upon a delicately hidden string and gives the violin of emotion a more generous and far-reaching appeal for the receptive longings of his melody worshippers—John, you know, is one of the "Brotherhood of Men."

He is familiar with the closed doors of musical art and opens them with the gallantry of an Ancestral Courtier.

Without doubt John could, yet, why should he?—show this educated critic the difference between a Falsetto and Mezza Voce.

To an individuality apparently incapable of the finer sensitiveness of vocal delicacy, the lesson would avail little. John knows his art and manipulates his superb gift with a gentle, winsome consciousness that is lost upon the iceberg exterior of an educated writer of things heard and not felt.

His, John's Mezza Voce is the refined gold of vocal ore, and John's vocal mine is rich in production.

I stand forth as a champion of John McCormack, the great Irish tenor, and man of wondrously flexible emotion. The luscious echoes of his consummate art will linger in the corridors of time, as eternal sunbeams whispering sweet memories of undying things, and carrying with them a fragrance unalloyed.

Sing softly, John, while the night-stars twinkle in their limpid purity, and the angels listen in the soft grey light of the Great Beyond, and—wait.

Cordially and sincerely yours,

P. DOUGLAS BIRD,

Soloist and Director of Music First M. E. Church.

San Diego, Cal., June 7, 1920.

TWO PIANISTS DISPLAY ART IN SAN FRANCISCO

Olga Steeb and Tina Lerner Appear in Sunday Concerts—Other Musical Happenings in Coast City

SAN FRANCISCO, CAL., June 14.—The San Francisco Music Teachers' Association met at the home of Helen Colburn Heath on Tuesday evening, Olga Bloch Barrett presiding. An interesting letter from Arthur Farwell was read. Owing to his removal south Mr. Farwell's place as president of the association has been taken by Mrs. Barrett who was also elected delegate to the State Convention soon to be held at San Diego. The other delegate is Arthur Conradi, head of the San Francisco Institute of Music.

Mrs. Abbie Norton Jamieson, State president, was the guest of honor and gave an interesting talk on the aims of the Association. An excellent program was given by Helen Colburn Heath, soprano; Mrs. Byron McDonald, mezzo-soprano; Lena Frazee, soprano; Samuel Savannah, violin; Albert Elkus, Audrey Beer and John Manning, pianists; Mary Carr Moore and Beatrice Clifford, accompanists.

The summer session at the University of California begins on June 21, when special attention will be given to the courses in music. Frederick Alexander will be in charge.

Olga Steeb, who is booked for several concerts in and around San Francisco, appeared with the California Theater orchestra on Sunday morning. The theater was crowded and Miss Steeb who is a favorite here was recalled several times. She played the first movement from the Saint-Saëns Concerto in G

Minor with the orchestra, Liszt's "Campanella," and two numbers with the Knabe-Ampico. The orchestra numbers under Hermann Heller's direction were "Salve Imperator" by Fucik, "Girls of Baden" by Komzak, "Hymn to the Sun" by Mascagni and Goldmark's "In Spring," all of which were well played.

Tina Lerner will leave for Europe next month. She made her farewell appearance in a concert Sunday afternoon giving a notable program in conjunction with Horace Britt, cellist; Uda Waldrop, soprano; Mrs. Frank H. Allen, violinist; Rev. Edgar Boyle, tenor; Vladimir Shavitch, Uda Waldrop and Ruth Muzzy Conniston, pianists.

Mrs. Truman L. Parkhurst entertained with a musical tea at the Fairmont Hotel on Thursday. Olga Steeb and Lulu Blumenberg were the honor guests. An excellent program was presented by Helen Colburn Heath, Mrs. J. J. Connell, Mrs. William Poyner, Mrs. William Ritter and Mrs. Ludwig Rosenstein.

Mabel Riegelman appeared with the Orpheus Club in Oakland Tuesday evening. She was recalled again and again after her singing of the "Jewel Song" from "Faust" and "Vissi d'Arte" from "Tosca."

A recital by the Mansfeldt Club on Friday evening at the Fairmont Hotel was largely attended and a splendid program given by Mr. and Mrs. Hugo Mansfeldt, Marjorie Scott, Alma H. Rother, Lillian Simonson, Irene Faustino Schwindt and Mrs. William Romaine, Jr. Mrs. Alfred Rispaud, president of the club, presented the members in this, its forty-third recital. E. M. B.

Medal Awarded to Brooklyn Piano Student for High Proficiency

George A. Wilson of Brooklyn has this year awarded a medal to William Sandler. This medal Mr. Wilson gives each year to the high school boy or girl obtaining the highest mark or average in piano study. The medal is given in memory of Rafael Joseffy, with whom Mr. Wilson studied for many years. Young Sandler has studied at the Institute of Musical Art and with Beryl Rubinstein and Edwin Hughes.

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STADIUM CONCERTS BEGIN THIS WEEK

Walter Rothwell with National Symphony and Rosa Ponselle to Open Series

The opening concert of the series of fifty to be given during the summer in the Lewisohn Stadium at the College of the City of New York by the National Symphony Orchestra with Walter Rothwell of the Los Angeles Philharmonic conductor, will be given June 26. Rosa Ponselle, soprano, of the Metropolitan, will be soloist, offering "Elsa's Dream," from "Lohengrin," and an aria from "Trovatore." The orchestral part of the program will include: Schubert's "Unfinished" Symphony, Liszt's "Les Préludes," Chabrier's "España" and the Prelude and Liebestod, from Wagner's "Tristan and Isolde."

The executive committee of the concerts which are being given under the auspices of the Music League of the People's Institute, consists of: Mrs. Robert Low Bacon, Henry DeForest Baldwin, Arthur Bodanzky, Mrs. Winthrop Chandler, T. Coleman du Pont, Mrs. Newbold LeRoy Edgar, Mrs. Frederick G. Fischer, John W. Frothingham, Mrs. Charles Dana Gibson, Lawrence Gilman, Frederick Jacobi, Sam A. Lewisohn, Helen Love, Clarence H. Mackay, Florence McMillan, Samuel J. Reckford, Mrs. Arthur M. Reis, Mrs. Francis Rogers, Mrs. Arthur Sachs, Edward F. Sanderson, Alfred F. Seligsberg, Mrs. Charles H. Senff, Mrs. William R. Shepherd, Anne Shingleur, Mrs. Willard D. Straight, Max J. Sulzberger, Mrs. William A. Taylor, Felix M. Warburg, R. Thornton Wilson and Mrs. Louise Ryals de Cravioto.

The officers of the committee are: Adolph Lewisohn, honorary chairman, executive committee; Mrs. Charles S. Gugenheimer, chairman executive committee; T. Coleman du Pont, chairman finance committee, and Sam A. Lewisohn, treasurer, and Mrs. Louise Ryals de Cravioto, secretary.

In addition to Miss Ponselle, soloist of the first night, there have been secured for these concerts, among others, Eddy Brown, Marie Rappold, Anna Fitzu and Harold Bauer, Marie Sundelius, Sasha Jacobsen, Marguerite Romaine, Sue Harvard, Rafael Diaz, Arthur Middleton Samuel Gardner, Nicolas Zerola, Winifred Byrd, Helen Stanley, Nina Morgana Julia Clausson, Marguerite Fontrese, Helena Marsh, Barbara Maurel, Arthur Hackett, Lawrence Leonard and Walter Greene.

Young Chicago Tenor in Recital

CHICAGO, June 20.—Antonio Rossitto, a young Italian tenor, gave an impromptu song recital at the Auditorium Building last Thursday afternoon before a select company of music lovers and connoisseurs. He sang in artistic style "La Donna e Mobile" from Verdi's "Rigoletto" and the "Una Furtiva Lagrima" from "L'Elisir d'Amore," Donizetti. M. R.

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NEW BOND STREET, LONDON W.

Converse Will Head New England Conservatory Theory Department

Keller, Mme. Adamowska and Cornell Also Accessions to Next Season's Faculty—"Conservatory Night" at the "Pops"

BOSTON, June 18.—Frederick Shepard Converse, the distinguished composer, will next season become head of the department of theory at the New England Conservatory of Music. These classes were conducted for forty years by the late Louis C. Elson. The opportunity of studying under Mr. Converse will unquestionably be taken advantage of with alacrity.

Three other well-known musicians are also announced as accessions to the Conservatory faculty for 1920-21. They are: Harrison Keller, concert violinist, pupil of Auer, and conductor of the 301st Artillery Band during the war; Mme. Antoinette Szumowska-Adamowska, pianist, who resumes her place at the Conservatory after several years' absence given to Polish relief work, and Louis Cornell, pianist.

Harriot Eudora Barrows presented eight of her pupils in a successful concert of songs and arias last Monday evening in Wesleyan Hall, Copley Square. The singers were Mariam Miller, Helen Simpson, Grace Goff Fernald, Harry Arden Hughes, Ruth Helen Davis, Alice Louise Armstrong, Claudia Rhea Fournier, and Marguerite Watson Shaftoe. Mme. Fournier attracted attention as the only contralto on the program and also as a singer of marked natural ability and professional confidence. Miss Davis, Miss Armstrong and Mrs. Shaftoe, who were the most advanced among the sopranos, give distinct pleasure and promise of future success through the development of their varying musical personalities. Helen Tiffany was the accompanist.

Among the special nights at the "Pops," which are becoming more numerous and more popular, was "New England Conservatory Night," which came last Monday. The program contained special Conservatory features including "Lochinvar," a Ballade for Baritone and Orchestra, by Director George W. Chadwick. Mr. Chadwick conducted and F. Morse Wemple, of the faculty, sang the solo part with fine effect. A "Lyric Overture" by a Conservatory graduate, Paul White, was also given; and a chorus of women's voices from the Conservatory was heard, with orchestral accompaniment, in the "Spring Chorus" from "Samson and Delilah," and in the "Chorus of Fairies" from "A Midsummer Night's Dream."

Conservatory Notes

James E. Bagley, '88, who has been organist and choirmaster of St. Mary's Church, Newton Lower Falls, now holds a similar position at the historic Christ Church in Cambridge. In the rector's office, he writes, are preserved pipes of the organ which stood in the church in the first days of the American Revolution. Most of the pipes, it is recalled, were melted by the soldiers to make bullets. A new organ with modern equipment is to be installed in the near future.

Edwin L. Gardiner, '98, president of the Alumni Association, conducted the choir of the Perkins Institution and School for the Blind at the 12th annual concert in Jordan Hall. The same program was repeated the following evening at the school in Watertown. The work of chorus and conductor was highly praised by competent judges of choral music.

Louisa V. Jones, '18, violinist, assisted Mrs. Florence Coles Talbert at a Jordan

Hall concert on May 27, in aid of the building fund of a Boston Baptist Church.

Carl M. Bergman, '18, who for the past two seasons has been leader of the second violins in the St. Louis Symphony Orchestra under Max Zach, has resigned his position to go to Lansing, Mich., in September, to take charge of the department of string instruments at the Wilde Conservatory of Music. Mrs. Bergman (Belle Gardner, '17) has been elected to the faculty of the same institution as instructor in voice. The Wilde Conservatory has a faculty of sixteen and an enrollment of more than 600 students.

Rivers Ellett, '19, has been elected to the faculty of Lasell Seminary, Auburn-dale, Mass.

The marriage is announced of Alice Eldridge, well-known pianist of Rockland, Mass., and Charles G. Bascom, of North Abington. C. R.

Appears as Soloist with Police Band in Highland Park



Photo Capitol Photo Service

Belle Meyer, Soprano

Belle Meyer, soprano, was the soloist with the Police Band of New York City at the open-air concert in Highland Park, Queens, on Sunday afternoon, June 13. This gifted young singer won enthusiastic applause after she had sung the "One Fine Day" aria from Puccini's "Madama Butterfly" and the brilliant song "The Nightingale" by Ward-Stephens. Miss Meyer has a voice of pleasing quality, deftly controlled. Sybil Rochmes played her accompaniments.

Walter B. Rogers, conductor of the band, presented a program of Verdi, Grainger, Massenet, Elgar and Nevin numbers to the satisfaction of a large assemblage.

San Jose Institution Confers Degrees on Large Class

SAN JOSE, CAL., June 12.—The annual commencement concert given by the graduating class at the Pacific Conservatory was a splendid success. Especially brilliant was the work of Alice Williams

and Dorothy Lea; pianists. Others on the program were Evelyn Whitaker, Ruth Lloyd, pianists; Wallace Rolls, organist; Edith McKinley and Evelyn Burum, vocalists. An unusually large class received the Bachelor of Music degree, and diplomas and certificates were granted to many others who had not done the requisite collegiate work to entitle them to the degree. M. M. F.

Anna Fitziu Will Appear as Soloist in Tacoma Stadium



Anna Fitziu, the American Soprano

ANNA FITZIU, the popular American soprano, has been engaged as a guest soloist for the open air concert, at the Tacoma, Wash. Stadium, on June 25. Miss Fitziu will immediately return to New York, where she will sing at the City College Stadium, on July 3, before she sails for Europe on July 12.

She is going abroad to sing some concerts and will also have some operatic performances with the Paris Opera Company in September. R. E. Johnston, her manager has already booked a large number of concerts for her for next season.

CECIL ARDEN IN BENEFIT

Metropolitan Contralto Acclaimed at Concert for Israel-Zion Hospital

On June 6, Cecil Arden, contralto of the Metropolitan, sang to an audience which crowded the ballroom of the Hotel Commodore for the benefit of the building fund of the United Israel-Zion Hospital. She scored an emphatic success by her singing of "Ah! Mon Fils," "Mal d'Amore," by Buzzi-Peccia; "O, No John, No," and by special request, "Eli, Eli."

Miss Arden will have very little rest this summer, as she has already been engaged to sing at the Ocean Grove Auditorium on July 10; Portland, Me., July 12, and New York City for the Zionist Association of America with the Metropolitan Opera Orchestra on July 20. Her fall tour starts Sept. 1.

Fox Music Publishing Company Moves to New Quarters

The Sam Fox Music Publishing Company has recently moved its New York branch from the Candler Building in West Forty-second Street to the Cecilia Building in West Forty-fifth Street near Broadway. The offices have been fitted out under Mr. Fox's personal direction and include two sound proof studios containing pianos. Artists will be welcome there to examine the new publications of this firm.

BUILDS STERLING SCHOOL ORCHESTRAS IN GUTHRIE

Work of Supervisor Ryan Crowned with Splendid Results in Oklahoma City—Capture Honors

GUTHRIE, OKLA., June 12.—The school board of Guthrie in particular and the community in general as well, are much gratified over the success of school orchestra and band work which has for several years been under the direction of a special supervisor, Harry H. Ryan. Mr. Ryan, a local violin teacher, had been observing through the columns of MUSICAL AMERICA and other magazines accounts of the rapidly growing interest in that department of school music, and in order to prove the value of such work to the school authorities went into the schools and did some organization work purely for the good of the cause. This innovation at once aroused popular interest both with students and patrons and later the work was extended and Mr. Ryan was elected supervisor of the new department at a salary commensurate with the time given to the work. The result has been the development of a splendid high school orchestra of thirty pieces, a band of like number, and the organization of orchestras in the grade schools. From this source, the best talent has been assembled, augmented by local professional talent and a creditable young symphony orchestra organized. A splendid city band has also been formed in the same way and gives regular concerts.

The high school orchestra has set a high standard for the state, having now for the fourth successive year won first honors in the interscholastic contests held at the State University at Norman. Two of the orchestra members, Thelma Roe and Ruby Woolf, pupils of Mr. Ryan, have won first honors in the violin contests. A band contest was a new feature of the event this year and Guthrie annexed first prize to her already enviable record in that field. There is a rapid development in orchestra and band music in the schools of Oklahoma and its continued growth and success seem assured.



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SAN JOSE, CAL.—The California Ladies' String Quartet, from this city, recently filled a successful engagement with the Morris Club of Palo Alto.

TROY, N. Y.—Piano pupils of Mrs. August Mertens were heard in recital Tuesday evening at the Riverside Club, assisted by Mrs. William T. Lawrence, soprano, and Mrs. C. T. Weaver, contralto.

MADISON, S. D.—Inez Parker, pupil of Luela Glimme, gave a recital at the Normal Auditorium June 9. Assisting were Anna Johnson, mezzo-soprano, pupil of Martha Reishus and Claude O'Donnell, violin, pupil of Isa Duncan.

MASON CITY, IOWA.—Frank Simon, cornet soloist with the Sousa Band for the past two seasons, has been engaged to be the cornet soloist with the new Mason City Municipal Band this season. James M. Fulton of Boston, will lead the band.

SAN FRANCISCO, CAL.—An excellent musical program was given at the graduating exercises of the Mission High School, on June 10. The work of the orchestra and glee clubs was particularly good. Helen Taysum was a pleasing soloist.

WATERLOO, IOWA.—Margaret Sullivan, supervisor of music at West Waterloo schools for the past five years, has resigned to accept a position at a higher salary at head of the high school music department of the high school at Springfield, Ill.

BANGOR, ME.—Recent recitals have been given by the vocal pupils of Anna Strickland, well known soprano solo singer in this city, and pianoforte recitals by the pupils of C. Winfield Richmond, Abbie N. Garland and Mrs. Elizabeth L. Tuck.

SAN JOSE, CAL.—Everet Kin Foster, who has been at the head of the piano and organ departments at the Pacific Conservatory of Music for the past year, has resigned his local position to accept the deanship of the Lansing Conservatory of Music.

ALBANY, N. Y.—The Russian Isba Players, comprising twenty singers, gave an interesting concert in Chancellor's hall Thursday evening. The artists were in native costume and were led by the Rev. Constantine Buketoff of the Russian Cathedral of New York.

LIMA, OHIO.—The junior piano pupils of Ray Heffner, organist at Temple Beth Israel and First Baptist Church, were presented in recital at her residence on June 9. Miss Heffner's duties at Temple Beth Israel are temporarily abandoned until the institution, greatly damaged by fire a few weeks ago, is rebuilt.

PORTLAND, ORE.—Helen Flynn entertained a number of her piano students at a musical at the Multnomah Hotel recently. A program was presented by Frances Prudhomme, Aileen Monks, Venita Tichner, Julia and Helen Kaufman, Doris Leigh Gordon, Olga Levit, Audrey Davis, Irwin Fulop and James Forestel.

SAN JOSE, CAL.—Mme. John Ray, contralto, from Australia, was introduced locally at two private musicales given recently at the home of Mrs. James Turner. Marjory Marckres Fisher, violinist, was the assisting artist. Mr. Banwell was accompanist for Mme. Ray, and Mrs. E. P. Cook and Miriam Burton accompanied Miss Fisher.

NEW BRITAIN, Conn.—A song recital was given at the Berlin Congregational Church by Helen Mary Cowles, soprano, assisted by Joseph Clair Beebe, who acted as her accompanist. Joseph Clair Beebe, organist of the South Congregational Church, has completed a series of organ recitals. The recitals were held on Wednesday afternoons.

CEDAR FALLS, IOWA.—The vested chorus of thirty-five voices of the First Methodist Church gave the cantata, "Daughter of Jairus," Sunday evening under the direction of George E. Turner, organist of the church. The soloists were John Conrad, tenor, of the State Teachers' College; William J. Grobe, bass; Mrs. George Turner, soprano.

HUNTINGTON, W. VA.—Mildred MacGeorge, head of the music department at Marshall College, presented Evelyn Stafford in a piano recital recently. Helen Tufts-Lauhon, contralto, assisted. Ethel Mary Nash recently gave a piano recital, assisted by Mary Park, soprano, at the Marshall College auditorium. Miss Nash is a pupil of Mildred MacGeorge.

PALO ALTO, CAL.—The Morris Club gave its fourth annual recital recently under the direction of F. F. Jeffers. The assisting organization was the California Ladies' String Quartet, composed of Marjory Marckres Fisher, director and first violin; Agnes Ward, second violin; Marian Mehanna, viola, and Ethel Myrle Chapman, cello. Fred M. Jordan substituted for Miss Chapman.

HUNTINGTON, W. VA.—Advanced students of the piano department of Marshall College were heard in a recital recently. Fifteen students were heard to advantage, pupils of Miss MacGeorge, Miss Davis, Miss Stark, and Miss Fox. Edgar J. Parry, voice teacher, presented in recital at Carnegie Hall recently. Alta Harrison and Wilda Gunnore. George Strickling accompanied and played a solo group.

SAN JOSE, CAL.—Mrs. Abbie Norton Jamison, president of the California Music Teachers' Association, addressed the local branch of the M. T. A. at the Hotel Montgomery recently. As the result of her address the branch has decided to hold its meetings regularly throughout the summer, instead of adjourning until the fall, as has been the custom in past years.

OKLAHOMA CITY, OKLA.—The following pupils were presented by Mrs. Josephine Wissman in the last of a series of recitals, recently in the home of Mr. and Mrs. Hamilton G. Stewart: Mary Stewart, Mary Louise Street, Mildred Louise Meyer, Mary Louise Green, Katharine Kingkade, Harriet Willis and Margaret Cunningham. Mrs. Allan M. Street, soprano, assisted.

BALTIMORE, MD.—The pupils of Leroy Haslup gave an organ recital at Brown Memorial Church on the evening of June 15, playing numbers by representative composers. Those taking part were Lane Beatly, Virginia Gordon, Ruth Harrod, Lolene Mills, Cora Boblitz, Katherine Erlmeier, Celia Groddock, Edna Hax, Katherine Rehberger, Mrs. Henry Brockman, Walter Ford and John Mugford.

TROY, N. Y.—The Troy Vocal Society has organized for its forty-sixth season with the election of the following officers: President, Angus Gillespie; vice-president, Fritz Biermeister; secretary, William H. Demers; treasurer, Arthur T. Smith; directors, James H. McLaughlin, Jr., Roy H. Palmer, John B. Shirley, George W. Franklin, Dr. William N. Campaigne, Edward A. Wilkins and Herbert L. Bryant.

SAN FRANCISCO, CAL.—Leah Hopkins presented the following musicians in a musicale at the Claremont Hotel on June 11: Marie Milliet, soprano; Eva Gruninger Atkinson, contralto; Robert H. Thomas, baritone, and Benjamin S. Moore, pianist. This was the first of three recitals to be given by local artists. Mrs. Oscar Mansfeldt lately presented eight advanced pupils in a piano recital at the Fairmont Hotel.

WATERLOO, IOWA.—One of the very few and undoubtedly with one excep-

tion the only township in the state that has a band is Orange township in this county. This band has twenty-five boys and men from the farmers in the township and has made rapid progress in the past few months. The band will give public concerts on the school house grounds during the summer. August Schmotz of Waterloo, is the leader.

CHARLES CITY, IOWA.—William Evans, choirmaster at the Grace Episcopal Church and director of the Choral Society, has accepted summer work at St. David's Church, Austin, Texas, and will also have charge of the Diocesan Boys' Camp at Victoria. The boys will be given special instruction on week days and on Sundays he will have charge of the music at the church at Austin.

PORTLAND, ORE.—Dr. Emil Enna recently presented his piano students at the twenty-second annual recital at the Lincoln High School auditorium. The Enna Amateur officers for the coming year are: President, Bernice Simmons; Vice-President, Leola Craig; Secretary, Harry Richards. The officers for the Enna Juniors for the coming year are: President, Elizabeth Shively; Vice-President, Thelma Nelson; Secretary, Hall Green.

ALBANY, N. Y.—The Albany Community Chorus closed its third season Monday evening. Elmer A. Tidmarsh of Glens Falls conducted the chorus the past season which has been the most successful in its history, the average attendance at the weekly "sings" being 1,000. A quartet comprising Mrs. Charlotte Bord Gilbert, soprano; Florence McDonough, contralto; Howard Smith, tenor, and Roy H. Palmer, basso, were heard in several solos.

CEDAR FALLS, IOWA.—Marion Green, baritone, of New York City, who has the leading rôle in the operetta "Monsieur Beaucaire," is visiting his brother, S. E. Green, and his father, the Rev. Green, of this city. From here he will go to Maine for the remainder of the summer. In the fall he will be with the operetta company in Chicago and other large cities after which the company will return to London. Mr. Green will accompany the company to London.

OKLAHOMA CITY, OKLA.—At a recent meeting of the executive committee of the Oklahoma State Federation of Music Clubs, it was decided to hold the annual state convention in Oklahoma City, Nov. 15, 16 and 17. More than 200 delegates, representing every musical club in the state is expected to attend. Mrs. Domingo C. Acosta of the Hyeckha Club of Tulsa, has been appointed chairman of the program committee to prepare the musical entertainment.

PORTLAND, ORE.—Pupils of Jocelyn Foulkes gave a program at the Little Theater June 5. Those who participated were Anita Hughes, Catherine Matheson, Glen Matheson, Lois Caviness, Geraldine Blodgett, Harry Coleman, Madeline McFarland, Edna Burton, Elizabeth Gallagher, Ardis Welch, Winifred Munz, Hazel Fairservice, Gertrude Jensen, Dorothy Lyon, Eleanor Woodward, Eleanor Cameron, Madeline Baker and Frances Myra Elmer.

INDIANAPOLIS, IND.—The past week has featured several attractive recitals. On June 15 Mrs. Flora Hunter presented a graduate pupil, Cecil Lancaster in a piano program at the Metropolitan School of Music. B. F. Swarthout gave a song recital on the same evening, at the Moravian Church, when the following pupils sang: Mary Belle Kirkhoff, Merle Krug, Estal Taylor, Ruth Sterling, Mrs. Elva Klotz Fellers with Mrs. Howard Aughinbaugh as accompanist.

INDIANAPOLIS, IND.—The Metropolitan School of Music awarded diplomas to the following pupils on June 11: Mary Inez Beaver, Allie Frances Eggleton, Marie Christine Fink, Fay Heller, Marie Hershberger, Cecil Lancaster, Gaynell Mathews Lashbrook, Lucile Lockman, Gladys Beulah Malott, Lulu Rachel Manlove, Eveline Outland, Inez Lucile Peck, Gladys Hendren Richey, Ruth Stockton, Mary Geraldine Trotter, Florine Vest, Frances Anne Wishard and Verona Young.

UNION, S. C.—A concert was given by the Choral Society of Grace Methodist Church, assisted by Joe B. Free, dramatic tenor of New York, June 17. The ensemble numbers sung by the choral forces included the two anthems, "Hark! Hark My Soul" by Parker and M. Lac-

clie's "Protect Us Thro the Coming Night." The soloists were: Kathryn Layton, soprano; Mrs. R. A. Jones, mezzo-soprano and choir director; Mary Lockearon, pianist, and Ruth Gault, organist and accompanist.

MIAMI, FLA.—Miami has lost a valuable musician in the departure of Gustave Heming. Mr. Heming is a violinist and violin maker, and has moved to Denver where he anticipates a larger field. He was a member of the Miami Symphony Orchestra and a well known choir singer. The Miami Symphony season is nearly at an end. The concerts have gained patronage this summer and have been well given considering the handicap under which Director Karp necessarily works in the summer season.

PORTLAND, ORE.—Miss Nettie Leona Foy presented these piano students in recital at the Monday Musical Club, June 4: Ivan Brandenberg, Madeline Grice, John Currier, Nina Hoes, Evan Whitlock, Laura Rogers, Betty and Ruth Kinderman, Violet Ackerman, Emma Bowman, Harold Whitlock, Margaret Brandes, Lillian Jenks, Justine Ford, Raymond Smith, Margaret Steckle, Marie Michlem, Elizabeth Jones, Ena Pullin, Elizabeth Schultze, Katherine Bonham, Mary Harney, Glenna Jones and Miss Alice Schmidt.

MIAMI, FLA.—The Kaufman sisters, who form the well-known Kaufman Trio of Miami, having finished their winter engagement at the Paramount Theater have gone to Asbury Park to fill their usual contract for the summer. Mrs. Urania C. Glasser, head of the Verdi School of Opera and Oratoria, has opened a summer school in Colorado Springs. Mrs. Glasser had a large clientele among the Colorado tourists last season and they together with several pupils she has taken with her from Miami, will form the nucleus of her class for the summer.

TROY, N. Y.—The following music pupils received diplomas at the annual commencement exercises of the Troy Conservatory of Music Tuesday evening: E. Grace Shives of Albany, piano pupil of Christian A. Stein; Blanche Sarrault of Cohoes, piano pupil of James McLaughlin, Jr.; Ruth Kingsbury of Middlebury, Vt., piano pupil of Christian A. Stein; Gertrude Wendell of Troy, piano pupil of Mrs. Louis T. Krause; Rita O'Neill of Troy, violin pupil of Clarence Philip, and Ralph Moore of Hoosic Falls, piano pupil of Christian A. Stein.

BALTIMORE, MD.—Mr. and Mrs. George Castelle presented their large class of pupils in a recital at the Automobile Club, June 15. A program of songs and piano compositions was played in a creditable manner by the following pupils: Charles Gause, W. Stanley Briscoe, Helen Lehmyer, Sadie L. Brandenburg, Ethel McGee, Harold Flanick, Adelaide Strouse, Dena Cohen, Essie Stoffberg, Loeina Brodman, Estelle Amolsky, Elsie Clarke, Elliot Zerkle, Emily Chipman, Martha Hess, Madeleine H. Oberfelder Edith Bevam Clark, Rae Gans Adler Ellis Kahn, and Elsa Baklor.

SYRACUSE, N. Y.—On June 13 in the Mizpah Auditorium, First Baptist Church, 2000 persons heard the choir of fifty, under Prof. Howard Lyman, choirmaster, with Charles M. Courboin at the organ, in a presentation of Rossini's "Stabat Mater." The solo quartet is composed of Gladys Weller, soprano; Alice Coddington, contralto; Robert S. Sargent, tenor, and C. Harry Sandford, baritone. The rendition of the "Stabat Mater" closed the choir's musical season, during which productions have been given of "The Messiah," "Holy City," "Seven Last Words," "Crucifixion and Resurrection" and "Rebekah." "Elijah" will be presented with the opening of the fall season.

ROCKFORD, ILL.—Pupils of the vocal section of the music department of Rockford College were presented in recital, June 12, this being the first event of commencement week at the college. The students, who have spent the past year under the direction of George Nelson Holt, appearing on the program were: Avis Carl, Lona Wilson, Edith Shields, Gerda Seedoff, Maria Brogunier, Mrs. Carolyn Hyndman, Laura Joiner, Mrs. Frederick Carlson, Francis Ford and William Irwin. The accompanists were Marion Johnson, Genevieve Newman, Beatrice Schabacker and Lema Davis, the last named being represented on the program with a group of her own songs, sung by Gerda Seedoff.

In MUSIC SCHOOLS and STUDIOS of N.Y.

An interesting feature in the activities taking place at the John Mehan Studios in Carnegie Hall, New York, are the Friday evening musicales in which the pupils of Mr. and Mrs. Mehan participate. During May and June these recitals have been held every week. Among the students who took part on the evening of June 18, reflecting merit upon their teachers, were Mrs. William Sleeper, Ethel Fischer, Mabel Henson, William Beaumont, Josephine Clare, May Armstrong, Melba Le Saulmer, Johanna Arfman, Elsie Uchtman and the Messrs. Sigmund Schertel, Samuel Roberts, LeRoy Weil, Ward Harry and Walter Mills.

Kathryn Kerin, pianist, and Charlotte Bergh, coloratura soprano, were heard in recital at Wanamaker Auditorium, June 7. Miss Kerin has made strides in the last year. Her playing is broad and forceful and her technique brilliant. Miss Kerin has marked ability as an accompanist and is a credit to her teachers, Frank La Forge and Ernesto Berumen. Charlotte Bergh is an engaging and promising singer.

Under the direction of Louis S. Stillman, the New York pianist and teacher, his pupil, Rita Marx, gave a recital at the Wanamaker Auditorium on Thursday

afternoon, June 17. Miss Marx gave excellent performances of works of Brahms and Chopin, two Debussy pieces and compositions by Mana-Zucca, Liszt and Moszkowski. She was assisted by Rhoda Mintz, soprano, who sang a "La Juive" and several songs admirably, and by J. Thurston Noe, organist, in McMaster and Arthur Foote compositions.

Lotta Madden, artist-pupil of Sergei Klibansky has just been engaged by Walter Henry Rothwell, conductor of the Philharmonic Orchestra in Los Angeles, Cal., to be soloist at one of his concerts. Mr. Klibansky recently gave two pupil recitals; one at Bedford Hills, N. J., and one at the Wanamaker Auditorium when the following pupils sang: Ruth Pearce, Elsie Duffield, Virginia Rea, Alved Alveda Lofgren, Sara Porter, Marjorie Almy, Elizabeth Starr and Mabel Besthoff, pupil of his assistant teacher, A. L. Tebbs. Alice Clausen was the able accompanist. Sara Porter was also engaged as soloist at a concert given at the Educational Alliance.

After he has completed his work at the summer session of the American Institute of Applied Music Mr. Klibansky leaves on July 10th to conduct a Master class in voice-training in connection with the summer course of the Cornish Music School in Seattle, Wash.

heard in a Liszt Impromptu and Rachmaninoffs G Minor Prelude, and added Chopin's E Flat Nocturne as an encore. J. A. S.

Emily Harford Making Mark in Recital Field



© Edward Thayer Monroe

Emily Harford, Vocalist and Accompanist

An American girl whose entire musical training has been secured in America, Emily Harford, has been filling a number of professional engagements in recent months and demands for her services for next season indicate that she has been fully satisfying the expectations of her audiences. Miss Harford has made something of a specialty of recitals, at which she plays her own accompaniments. She is fundamentally well equipped for this sort of work, having studied piano at the beginning and later having taken up vocal work seriously. She has been singing publicly for the last five years and during that time has held several excellent church positions, being soloist at the present time at the Christian Science Church in Mt. Vernon, N. Y. She was soloist at the Hartsdale Memorial Church, Hartsdale, the First Presbyterian Church, Mt. Vernon, and the Asbury Methodist Episcopal Church at Tarrytown.

Miss Harford has been particularly successful in work as an accompanist, and in this connection has been asso-

ciated with many prominent artists, among them David Bispham, George Harris, Elsie Baker, Hans Kronold, Yvonne de Tréville and Harriet McConnell; also with Yeatman Griffith, the well known teacher. At the present time she is assisting David Bispham and is also teaching two days a week here in her studio in Carnegie Hall. D. L. L.

PETERSON IN AURORA

Soprano Gives Commencement Recital at Wells College

AURORA, N. Y., June 15.—May Peterson, the charming Metropolitan soprano, appeared in recital at the "Commencement Concert" at Wells College on Monday afternoon, June 7, and delighted her listeners with her artistically conceived singing of a beautiful program. Miss Peterson chose an old Catalonian song arranged by Kurt Schindler as her opening number, followed by Wekerlin, Spohr and Mozart pieces. Schubert's great song, "Night and Dreams" opened the next group, in which she included songs by Goldmark, Hué and Chausson.

In her next group made up of Swedish songs of Sjögren and Dannstrom, and Dvorak and Hageman songs, both of which latter she was obliged to repeat, she scored heavily again and closed with American songs by Campbell-Tipton and MacFadyen and Russian, Scottish and Negro folkpieces. The Scottish "I'm Wearin' Awa'" and the Guion "De Ol' Ark's A-moverin'" won repetitions and there were eight encores, among them "Carry Me Back to Ole Virginny," La-Forge's "To a Messenger," Thayer's "My Laddie" and "Comin' Through the Rye." Miss Peterson had a real ovation. Stuart Ross was her accompanist.

Concert for European War Orphans at New Bedford, Mass.

NEW BEDFORD, MASS., June 15.—A concert for the benefit of the fund for relief of Portuguese war orphans was held in the Olympia Theater recently. Those taking part were: Gertrude E. Jones, pianist; Sylvia F. Jones and Clarence E. Jones, violinists; Gladys A. Mackay, vocalist; Mercedes Pitta, pianist; Mrs. Edith Drescott Woodcock, vocalist; Mrs. Stella Godreau, pianist; Mrs. Beryl Moncrieff, violinist.

Passed Away

Mrs. Laura Wood Grebe

PHILADELPHIA, June 5.—Mrs. Herman H. (Laura Wood) Grebe was stricken with paralysis last week while playing at an organ recital and died a few hours later at her home in Bristol, Pa. Mrs. Grebe, who came from the well-known Wood family of musicians, was the organist at the First Presbyterian Church, Bristol, and it was there she was giving the program at the time she was stricken. She was being assisted by her husband, a cellist, her sister, Edith, a violinist, W. T. Wilson, baritone and the choir of the church. While playing the final number on her program, the stroke came. The piece was Batiste's "Offertoire St. Cecilia."

Mrs. Grebe was well-known in Philadelphia, where she had been organist of the important Arch Street Presbyterian Church, for twenty years and where she gave many recitals. She studied the organ with the late David D. Wood. Mrs. Grebe was one of the charter members and principal sponsors of the American Organ Players' Club of Philadelphia, which has accomplished a great deal of constructive and educational work during its career. She was a director of the club and its librarian for many years. At the funeral services the club was represented by Dr. John McE. Ward, president of the A. O. P. C. W. R. M.

Elena Varesi-Bocabadati

CHICAGO, June 16.—Madame Elena Varesi-Bocabadati, a resident of Chicago for many years, having come to this city in 1887, as soloist with the Gilmore concerts, and known as one of Chicago's most prominent vocal instructors, died last Saturday at St. Luke's Hospital.

Mme. Varesi was a contemporary of Adelina Patti, and in her time was a celebrated coloratura soprano, singing the leading rôles in the capitals of Europe and America. She was a member of "Her Majesty's Opera" in London during Colonel Mapleson's impresariaship, and was the daughter of the famous Italian baritone, Varesi, for whom Verdi is said

PROMINENT SCHOOL IN DETROIT CLOSING DOWN

Ganapol School of Musical Arts' Career Terminated—Symphony Plays at Wedding Reception

DETROIT, MICH., June 18.—Last week marked the closing of one of the most flourishing cultural institutions in the city: the Ganapol School of Musical Art. This organization has been in existence for many years, having been established by Mr. and Mrs. Boris Ganapol, vocal and piano teachers respectively. The school was eminently successful, but with its steadily increasing size, its demands multiplied until the responsibility became so taxing that its sponsors decided to end its existence. The faculty of the Ganapol School has contained many well-known names, such as Edwin Hughes, Lewis Richards, Elsa Ruegger, George Shortland Kepmton, Hildegard Brandagee and others. It will not pass into other hands, but has been definitely closed and Mr. and Mrs. Ganapol will continue to teach in private studios.

As a compliment to Mr. and Mrs. Horace E. Dodge, the Detroit Symphony gave a program of eight numbers at the wedding reception of their daughter, Delphine Ione and James H. R. Cromwell, of Philadelphia. The event took place on Thursday afternoon, June 17, at Rose Terrace, Grosse Pointe where a pavilion was built to accommodate the orchestra. This is said to be the first time that a full symphony orchestra has ever played for a wedding reception and the board of directors of the symphony society has taken this way of expressing their appreciation of the support which Mr. and Mrs. Dodge have given the Detroit Symphony Orchestra. M. McD.

Neira Riegger Sings in Scranton

SCRANTON, PA., June 21.—Neira Riegger, soprano, recently gave a recital at the Century Club auditorium here with a success so pronounced as to secure two next-season's return engagements. On Miss Riegger's program was the "Canzone Boema" aria from "Carmen" and songs of Schubert, Gould, Weckerlin, Paladille, Fourdrain, and folk-songs.

to have composed "Rigoletto," "La Traviata" and "Macbeth."

Born in Florence, Italy, about sixty-nine years ago, Madame Varesi early in life adopted an operatic career, and in time became famous in operatic circles in her native country. She came to America in the late '80's and chose Chicago as her home. She adopted the name of her aunt, Bocabadati, who was a celebrated vocal teacher in Italy.

Two daughters survive, one, Gilda Varesi, a tragedienne, now in John Barrymore's company playing a leading rôle in "The Jester," and the other, Sila Varesi, made her operatic debut recently in Italy. M. R.

James J. Moriarty

MONTGOMERY, ALA., June 18.—James J. Moriarty, for many years active in the musical affairs of Montgomery, died here yesterday after a brief illness. Mr. Moriarty was director of the choir of Saint Peter's Catholic Church, and was organizer and director of the Male Chorus of Montgomery. W. P. C.

Henry Wagner

Henry Wagner, a well-known New Jersey musician and orchestra leader, died at his Jersey City home on June 13, after an illness of four months. Mr. Wagner was born in Germany seventy-six years ago, and had lived in Jersey City for fifty-four years.

William C. Knipfer

MERIDEN, CONN., June 21.—William C. Knipfer died on June 17 at the Springfield Hospital following an operation. Mr. Knipfer for the past few years has been conducting a music studio. He was fifty-one years old. W. E. C.

Filoteo Greco

Filoteo Greco, seventy-six years of age and blind, a musician and soldier under Garibaldi, killed himself in New York on June 15. Signor Greco left a letter on his table in which Garibaldi commended his musicianly skill as well as his military achievements.

Mathilde Mallinger

From Germany, by way of Le Menestrel, comes the announcement of the death, at seventy-three, of Mme. Mathilde Mallinger, who created the rôle of Eva in "Die Meistersinger" in 1868.

HEAR WARD STUDENTS

Six Artist-Pupils Demonstrate Their Teachers' Method at Club

The Antoinette Ward Concentration Piano Teaching Method was given a convincing demonstration by six artist-pupils of Mrs. Ward at the Studio Club of New York on Thursday evening, June 17. The first movements of the Saint-Saëns Concerto in G Minor, Grieg's A Minor Concerto, and the last movement of the Tchaikovsky B Flat Minor Concerto were admirably interpreted by Constantine and Helen Hulsmann, Modena Scovill and Milton Katz, Adelaide Viau and Gordon Phillips. Ruth Breitenbach, eight-year-old pupil of Miss Scovill, played Alexander Russell's "Sleep Song" and MacDowell's "Of a Tailor and a Bear." She was then called upon to play certain miscellaneous passages from different compositions she had studied in demonstration of the Ward method. She never erred.

Master Katz played a Bach Gavotte and Bourrée in such fashion as to make one expectant of his future, while Mr. Phillips displayed unusually brilliant technique for one of his years. He was

Rhode Island Village Sponsors Fine Chamber Music Trio

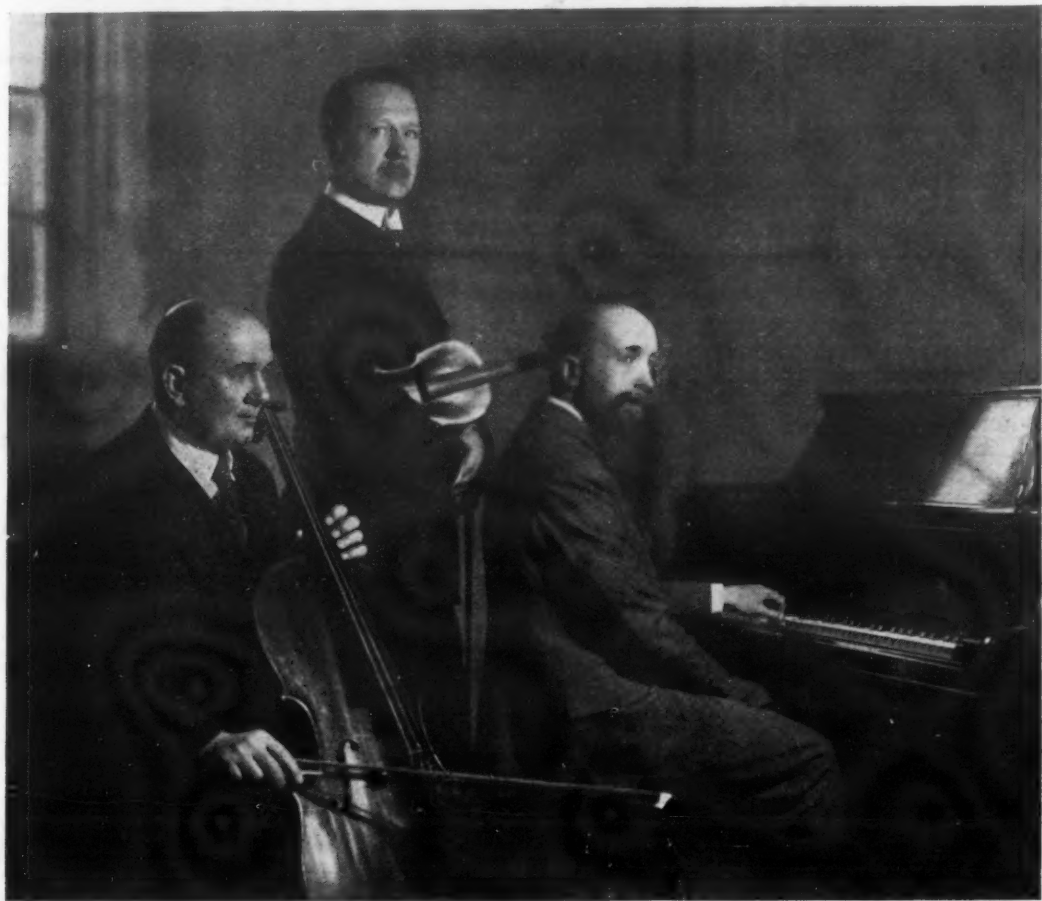


Photo by Bachrach

THE HEART OF HARRISVILLE'S (R. I.) NEW MUSICAL LIFE

The Rhode Island Trio. From Left to Right: Jacques Renard, 'Cellist; Wassily Besekirsky, Violinist, and Alexander Rihm, Pianist

A LITTLE more than a year ago a trio of prominent musicians then living in New York left the metropolis and settled in a small Rhode Island village, Harrisville by name. They had responded to the call of Austin T. Levy, treasurer of the Stillwater Worsted Mills, who believed in the value of fine musical activity and decided that Harrisville should have the opportunity to hear

and to study music of the highest quality, something that the life of the average small community lacks conspicuously even in the year 1920.

In the thirteen months which have passed since the formation of the Rhode Island trio a great deal of interesting work has been accomplished. For the men whom Mr. Levy brought to Harrisville were all three of them sterling mu-

Harrisville's Musical Life Rotates Around Ensemble Composed of Sterling Musicians Brought to the Hamlet by Public-Spirited Citizen—Three Artists Teach Class of Fifty in Population of 2500—Newcomer Also Organizes Choral Society

sicians, whose work individually and together has been on a high plane. Wassily Besekirsky, the violinist, is the son of a distinguished Russian musician of the same name, who played an important part in the development of musical Europe during the fifty years preceding the Great War. The young Besekirsky grew up in an atmosphere filled with musical activity and tradition. Under his father's guidance he rapidly became an accomplished violinist and at nineteen was made concertmaster of the Royal Opera at Petrograd. As a soloist he toured in all the important music centers of the Continent, coming to America just before the war broke out and concertizing here considerably since then.

Nationalities vary in this ensemble, Jacques Renard, the 'cellist of the trio, being a Hollander by birth. His early training he received in Amsterdam, and was solo 'cellist at the age of seventeen at the Royal Opera. For five years he held this post and then filled an engagement of three years as solo 'cellist with the Crystal Palace Symphony Orchestra in London, followed by an association of eleven years as solo 'cellist of the Queen's Hall Orchestra under Sir Henry Wood. During this period Mr. Renard had a very wide experience, not only under its permanent conductor but also under the visiting conductors who came from time to time to London to lead this famous orchestra. In 1912 he came to America and was at once engaged as solo 'cellist of the New York Symphony under Walter Damrosch. When the New Symphony Orchestra, now the National Symphony, was formed under Bodanzky last spring Mr. Renard was invited to become its solo 'cellist; but the opportunity to work in the chamber music field proved

too alluring and he declined, so that he might become a member of the Rhode Island Trio.

The pianist of the trio is an American, Alexander Rihm, who both as a performer and as a composer is known here and in Europe. He completed his musical education abroad. Mr. Rihm's playing is of the chamber music type, so seldom heard these days when the heroics of the piano has been developed to the nth power. He is a close student, whose seriousness has not prevented his playing from being brilliant; his art appeals to those who love the finest. Many of his songs have been recently published and sung by prominent singers.

So much for the personnel. What has been done? Each day the three artists devote part of their time to practice, preparing repertoire, gaining an ensemble by living so close together that could not be obtained were conditions otherwise. They teach a class of more than fifty students—the population of the village proper is only 2500!—and they have given a series of concerts, some of them in small villages, others in larger cities, and everywhere they have found a hearty response, have found their audiences hungry for good music. Among their students progress is being made and a few cases of marked talent have been discovered.

Mr. Rihm organized in December, 1919, the Harrisville Glee Club, composed of sixty mixed voices and presented it in its first concert last month with splendid success. For the coming season plans are under way, with every indication of a steadily increasing interest in music in a Rhode Island village, which has become a far better place through the coming of the gentlemen who comprise the Rhode Island Trio.

HONOR CARUSO AT HAVANA FAREWELL

Testimonials for Tenor at Last Appearance—de Seguro Heads the Casino

HAVANA, June 14.—The real farewell to Caruso was on Thursday night, when the bill was one act of "Elisir d'Amore" and "Pagliacci." It was in the nature of a testimonial, Caruso and the other principals being presented with gorgeous floral pieces and medals by the National Society for the Promotion of the Tourist Traffic, the organization which holds the concession to the beautiful and luxurious new Casino de la Playa de Marianao, which rivals Monte Carlo's famous Casino; not only in its appointments and grounds but in the height of the play on its roulette tables.

Andreas de Seguro, the basso, who has been appointed director of the Casino at a salary said to be not less than \$25,000 a year, made the presentation speech and paid glorious tribute to Caruso.

As reported last week in MUSICAL AMERICA Caruso ended his scheduled farewell abruptly yesterday afternoon when the explosion of a bomb filled with powder and nitroglycerine wrecked the lavatory of the upper gallery, loosened the stucco work above the stage and in the ceiling of the theater and showered both singers and audience with falling plaster. Caruso and Besanzoni went right away from the theater without stopping to change their costumes or wipe off

their make-up, taking refuge in the Hotel Sevilla.

There had been some trouble about the rights to the music of "Forzo del Destino," which was scheduled for the final matinee, this being the only opera of the repertoire, apparently, to which Impresario Bracale did not possess the rights. The holders demanded a sum said to be \$3,000, this including royalties for a previous performance. The opera had been advertised and tickets sold, but the bill was changed to "Aida" at the last moment. The curtain, which was supposed to rise at 3 p. m., finally ascended at 3.40, with a perspiring and impatient audience. This was advertised as the one popular-price performance, the orchestra seats having been reduced from \$35 to \$15, and the house was virtually sold out.

The sensational interruption occurred in the middle of the second act, just as *Rhadames* (Caruso) was about to make his triumphant entry, five persons being slightly hurt. Besanzoni gathered up her skirts and fled from the stage, followed by the merry villagers. The audience as a whole, however, was calm. Someone got the orchestra together—Padovani remained at his post—and the "Himno Bayamesa," the Cuban national anthem, was played. The audience arose to its feet and stood at attention. There was no further panic, the theater being emptied through the many exits with which it is provided.

Stracciari, Mardones and the other singers remained on the stage for a time, but the authorities ordered the performance terminated and the theater emptied. Up to this time not a single clue of value has developed. The audience was of the middle and poorer

class, rather than the aristocratic assemblage which filled the theater on other Caruso occasions, and it could hardly have been a demonstration against the bourgeoisie. Neither is there any reason to believe that it could have been directed against Caruso, who has made only friends on this his first visit to Cuba. Mr. Bracale has had some disagreements, as any manager in his place must have, but nothing of note, and the Cuban public as a whole hold for him only admiration and respect, for he has supplied Havana with opera year after year under many difficulties. There was no sense or reason in the affair at the National yesterday, and it is sincerely regretted by the people of Cuba.

Caruso's season in Havana has been successful both from a financial and artistic viewpoint. He was admirable in "Pagliacci" and some other operas and not bad in any that were sung. His last appearance will be at Santa Clara tomorrow, where he will sing one night before his departure for New Orleans.

E. F. O. B.

Julia Claire Strakosch Will Receive \$39,640 from Strakosch Estate

WINSTED, CONN., June 17.—(Associated Press Dispatch.)—Julia Claire Strakosch of New York City, will receive

\$39,640 from the estate of Carl Strakosch, late of New Hartford, Conn., through agreement made by Strakosch when he adopted her as his daughter in May, 1917. Mr. Strakosch, who was the husband of Clara Louise Kellogg, the prima donna, was attracted to the young woman by her musical attainments, but his will made no provision for \$35,000 which had been promised. There was a specific bequest of \$20,000. Miss Strakosch sued the estate and will receive the stipulated amount and interest from the residuary legatee who lives in England and is a distant relative of Mr. Strakosch.

Haensel & Jones Artists to Appear in St. Louis Oratorio Series

In its plans for the coming season the St. Louis Pageant Choral Society has included several Haensel & Jones artists as soloists for their oratorio series, when they will present Rossini's "Stabat Mater" and Rachmaninoff's choral symphony, "The Bells," assisted by Idelle Patterson, soprano; Harriet McConnell, contralto, and Fred Patton, bass. At the society's next annual concert to be given on March 1, Nevada Van Der Veer, contralto, and Arthur Middleton, basso, who are also under Haensel & Jones, will appear as assisting artists.

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